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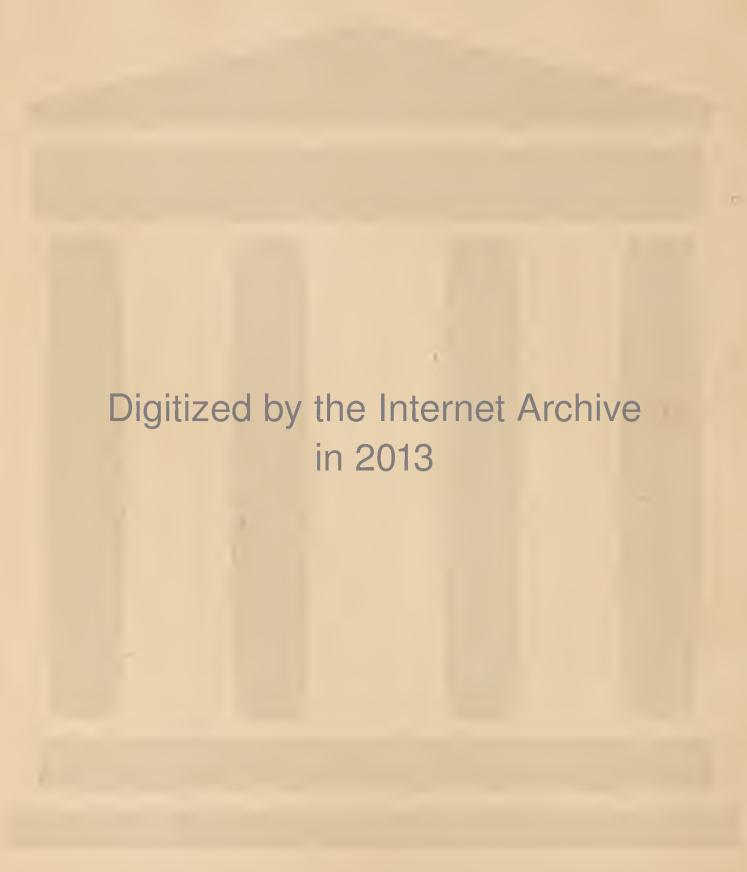


(NEW YORK), 1651.

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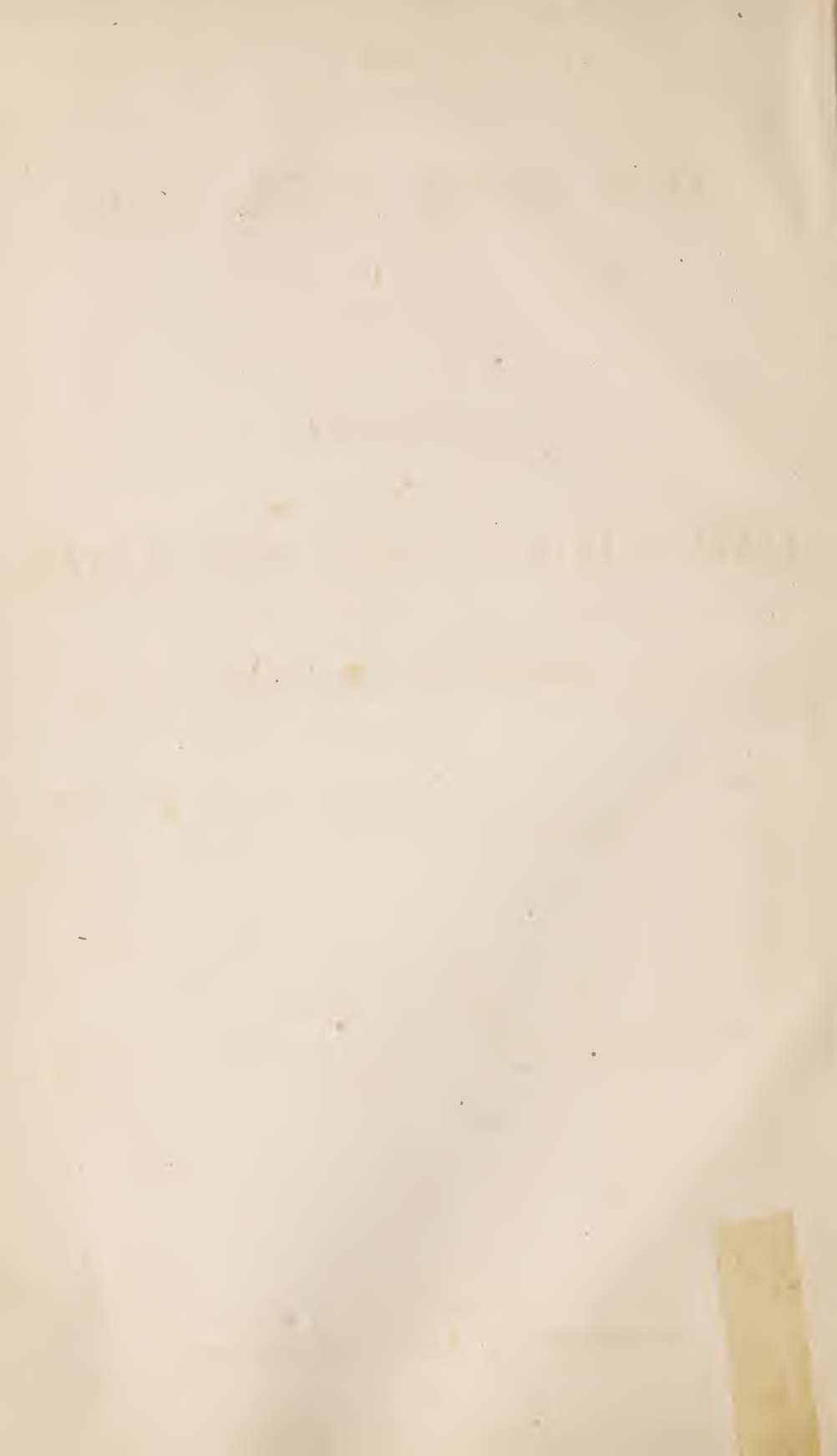
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THE

NEW YORK GLEE BOOK:

CONTAINING

ONE HUNDRED

GLEES, QUARTETTS, TRIOS, SONGS IN PARTS,

ROUNDS, AND CATCHES.

COMPOSED, SELECTED, AND HARMONIZED, WITH AN AD LIBITUM
ACCOMPANIMENT FOR THE PIANO FORTE

BY GEORGE LODER,

PRINCIPAL OF THE NEW YORK VOCAL INSTITUTE, AND MEMBER OF THE PHILHARMONIC AND VOCAL SOCIETIES.

HARTFORD:
PUBLISHED BY SILAS ANDRUS & SON.

1855.

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REF ALE

TO THE

GLEE SOCIETIES

OF THE

UNITED STATES OF AMERICA

THIS WORK IS

RESPECTFULLY DEDICATED

BY THE

EDITOR

P R E F A C E .

DURING the last few years, some very important changes have taken place in the Musical World ; among which, the philanthropist views none with more pleasure than the spread of the "Divine Art" among a very numerous class of persons whose habits and avocations were supposed, formerly, to prevent its cultivation. This is mainly attributable to the fact, that professional Musicians in England and the United States, have, in imitation of the Germans, devoted their energies to the instruction of pupils in classes ; and, as a necessary consequence, a knowledge of sight singing, has come to be regarded, as in Germany, an essential part of education.

Glee singing, being pre-eminently social in its character, has become deservedly popular in this country ; and it was in view of this fact that the Editor addressed himself to the composition and compilation of this work. The rapid progress of the pupils under his method of instruction at the New York Vocal Institute, rendered a work of this nature absolutely necessary. The collections of Glees previously published are found to be either too scientific or too puerile ; and in some, unwarrantable liberties have been taken, both with the words and music of standard composers. The Editor has endeavored to avoid these faults ; and by a judicious selection from the old Masters, and a careful adaptation of many of the most beautiful writings of the modern German, Italian, and English composers, to prepare a work which will merit popularity. A Piano-Forte accompaniment has been added, not as being absolutely requisite to the effect, but as a convenience to accompanists.

Although this work is intended for Male voices, in many instances the Tenor parts can be sung with good effect by Sopranos ; this remark will apply particularly to the compositions for three voices.

The Glees most suited to beginners will be found on pages 13, 16, 21, 34, 41, 44, 46, 48, 55, 98, 107, 108, 111, 156, 183, 188, 220, 239, while the remainder are well adapted to the cultivation of a pure musical taste. The typographical execution and correctness of the work have never been excelled, and if its reception be commensurate with the pains taken with its production, the labor of the Editor will be amply repaid.

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THE

NEW-YORK GLEE BOOK.

SONG OF THE GONDOLIER.

Words from the "Anglo American."

Music by G. LODER.

ALLEGRETTO GRAZIOSO

1st Tenor. *p*

Swift - - - ly o'er the wa - - - - ter, Does my

2d Tenor. *p*

Swift - ly, swift - ly o'er the wa ter Does my light gon-

1st Bass. *p*

Swift - ly, swift - ly o'er the wa - ter Does my light gon-

2d Bass. *p*

Swift - ly, swift - ly o'er the wa - ter Does my light, my

light gon-do - la glide; Fair I - tal - ia's
do - - - la glide; Fair I - tal - ia's fair - est
do - - - la glide; Fair I - tal - ia's fair - est
light gondo - - la glide; Fair I - tal - ia's fair - - - est

fair - - - - est daugh - ter Shall it waft thee o'er the
daugh - ter Shall it waft thee o'er the
daugh - - - - ter Shall it waft thee o'er the
daugh - ter Shall it waft thee o'er the

1st. 2nd. *pp*

tide? tide? Balm - - - y, balm - y

1st. 2nd. *pp*

tide? Shall it waft thee tide? Balm - y breath of

1st. 2nd. *pp*

tide? Shall it waft thee tide? Balm - y breath of

1st. 2nd. *pp*

tide? tide? Balm - - - - - y

1st. 2nd. *pp*

breath of flow'rs, Borne up - on sweet

flow'rs, balm - y breath of flow'rs, Borne up - on sweet

flow'rs, Balm - y breath of flow'rs, Borne up - on sweet

breath of flow'rs, Borne up - on sweet

ze - phyr's wing, From a thou - sand

ze - - - - phyr's wing, From a thou - - sand

ze - - - - - phyr's wing, From a thou - - sand

ze - - - - - phyr's wing, From a thou - - sand

moon - - - lit bow-ers, On the wave their fra-grance fling. *Ad Lib.*

moon - lit bow - - - ers, On the wave their fra - grance fling. *Ad Lib.*

moon - lit bow'rs, On the wave their fra - grance fling. *Ad Lib.*

moon - lit bow'rs, On the wave their fra - - grance fling. *Ad Lib.*

Soft - ly, mu - sic swell - - ing, Steals from lutes far o'er the

Soft-ly, soft-ly, mu - sic swelling, Steals from lutes for o'er the

Soft-ly, soft-ly, mu - sic swelling, Steals from lutes far o'er the

Soft-ly, soft-ly, mu - sic swelling, Steals from lutes, from lutes far o'er the

Cres. >
sea ; Tales of love those lutes are tell-ing, La - dy,

Cres. >
sea ; Tales of love those lutes are tell - - ing,

Cres. >
sea ; Tales of love those lutes are tell - - ing,

sea ; Tales of love those lutes are tell - ing, La - - dy,

mine has one for thee, *pp* La-dy mine has

La - dy, mine has one for thee, *Ad Lib* La-dy mine has one for

La - dy, mine has one for thee, *pp* La-dy, mine has

mine has one for thee, *pp* for

Colla voce. pp

one for thee, *Dim. e Rall.* mine has one for thee.

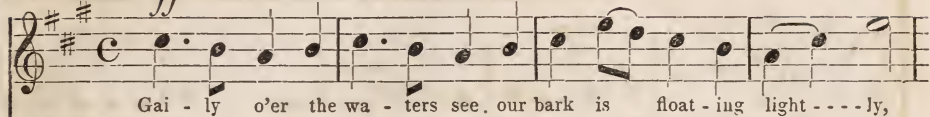
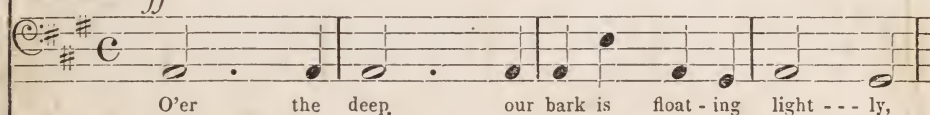
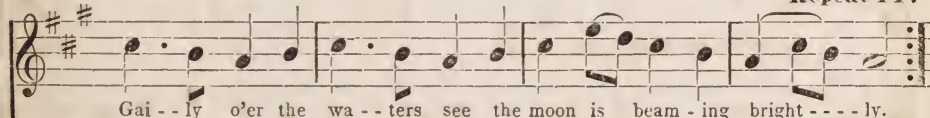
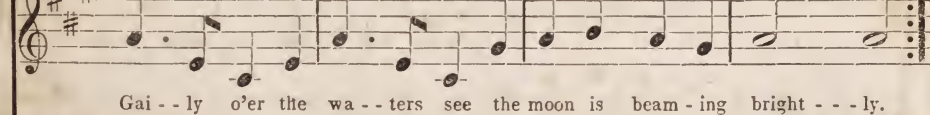
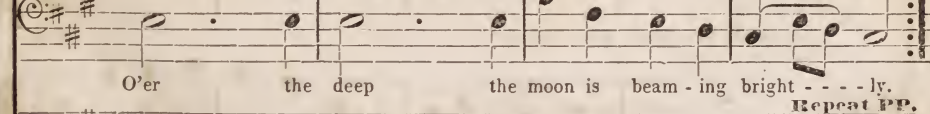
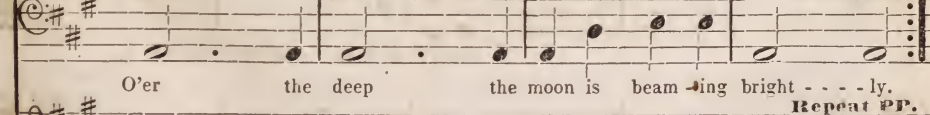
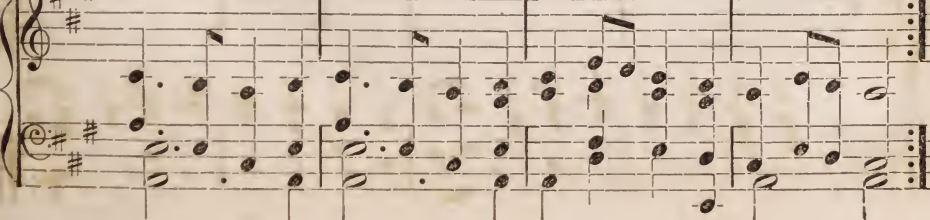
thee, *Dim. e Rall.* mine has one for thee.

one for thee, *Dim. e Rall.* mine has one for thee.

thee, *Ad Lib.* *Dim. e Rall.* La - dy, mine has one for thee.

BOAT GLEE.

Arranged by G. LODER, from a Solfeggio by WILHELM.

1st Tenor. *ff* ALLEGRETTO MARCATO.2d Tenor. *ff*1st Bass. *ff*2d Bass. *ff*Repeat *pp*.Repeat *pp*.Repeat *pp*.Repeat *pp*.Repeat *pp*.

As we near the des-tined port our hearts are bound-ing mer-ri-ly, Our

As we near the des - - - tined port, bound - - - ing mer-ri-ly,

we near the des - - - tined port, bound - - - ing mer-ri-ly, Our

Our hearts are bound-ing mer-ri-ly, so mer-ri-ly,

hearts are bound-ing mer - ri - ly, Our

As we pull a - way so cheer - i - ly,

hearts are bound-ing mer - ri - ly, Our

As we pull a - - way so cheer-i - ly,

hearts are bound-ing mer-ri - ly, As we pull a - way, Yo! Ho!

As we pull a - way, Yo! Ho!

hearts are bound-ing mer-ri - ly, Yo! Ho! Our hearts are bound-ing

Yo! Ho! Our hearts are bound-ing

f *p*

Da Capo al Fin.

As we pull a - way so cheer - i - - ly, So

Da Capo al Fin.

As we pull a - way so cheer - i - - ly, So

Da Capo al Fin.

mer - ri - ly. So gai - ly

Da Capo al Fin.

mer - ri - ly, As we pull so cheer - - - i - - ly, So gai - ly

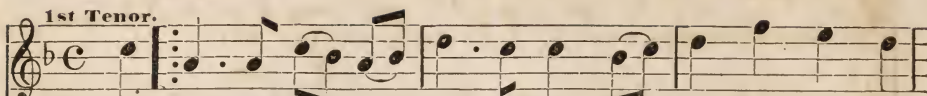
Da Capo al Fin.

SPRING.

Words by PEABODY.

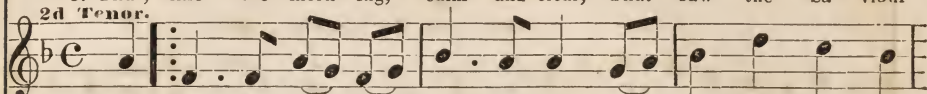
Music by WILHEM.

1st Tenor.



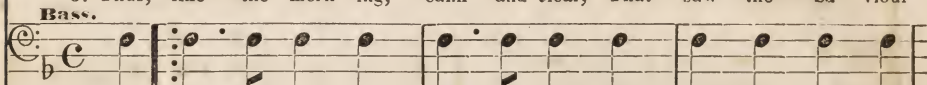
1. When bright - er suns and mild - er skies Pro - claim the op - 'ning
 2. Forth walks the lab - 'rer to his toil, And sees the fresh ar -
 3. Thus, like the morn - ing, calm and clear, That saw the Sa - viour

2d Tenor.

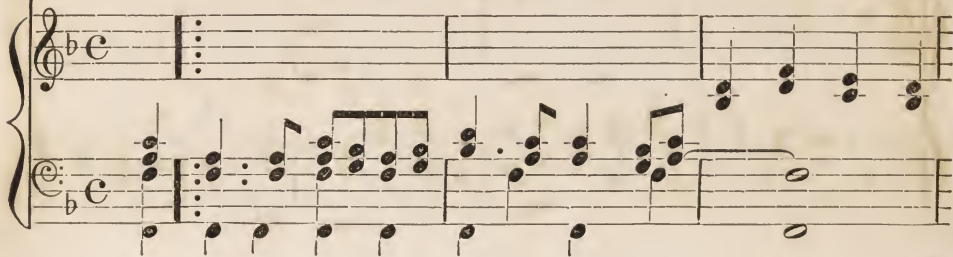


1. When bright - er suns and mild - er skies Pro - claim the op - 'ning
 2. Forth walks the lab - 'rer to his toil, And sees the fresh ar -
 3. Thus, like the morn - ing, calm and clear, That saw the Sa - viour

Bass.



1. When bright - er suns and mild - er skies Pro - claim the op - 'ning
 2. Forth walks the lab - 'rer to his toil, And sees the fresh ar -
 3. Thus, like the morn - ing, calm and clear, That saw the Sa - viour



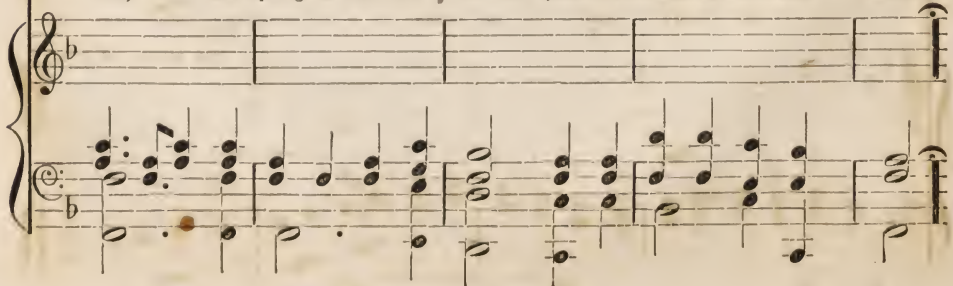
year, What various sounds of joy a - rise, What prospects bright ap - pear;
 ray Of ver-dure clothe the flow - 'ry soil A - long his care - less way;
 rise, The Spring of heav'n's e - ter - nal year Shall dawn the earth and skies;

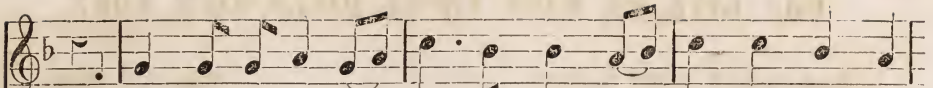


year, What various sounds of joy a - rise, What prospects bright ap - pear;
 ray Of ver-dure clothe the flow - 'ry soil A - long his care - less way;
 rise, The Spring of heav'n's e - ter - nal year Shall dawn on earth and skies;



year, What various sounds of joy a - rise, What prospects bright ap - pear;
 ray Of ver-dure clothe the flow - 'ry soil A - long his care - less way;
 rise, The Spring of heav'n's e - ter - nal year Shall dawn on earth and skies;

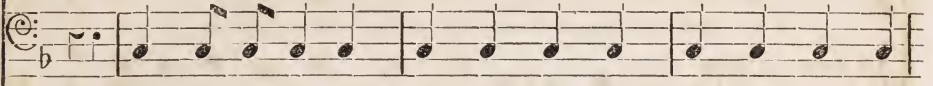




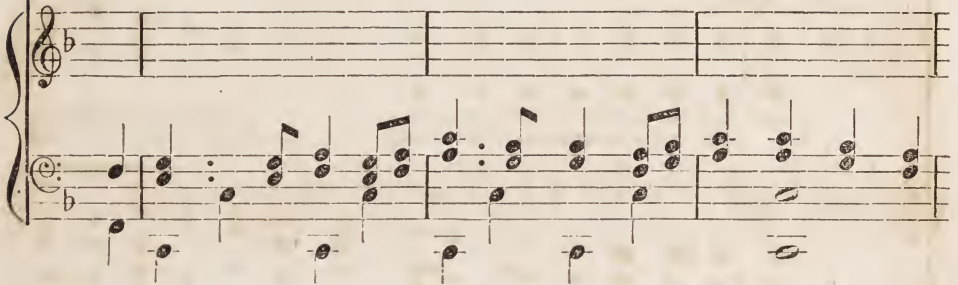
Earth and her thou - sand voi - ces give Their thou - sand notes of
The streams, all beau - ti - ful and bright, Re - flect the morn - ing
No win - ter there, no shades of night Pro - fane those man - sions



Earth and her thou - sand voi - ces give Their thou - sand notes of
The streams, all beau - ti - ful and bright, Re - flect the morn - ing
No win - ter there, no shades of night Pro - fane those man - sions



Earth and her thou - sand voi - ces give Their thou - sand notes of
The streams, all beau - ti - ful and bright, Re - flect the morn - ing
No Win - ter there, no shades of night Pro - fane those man - sions



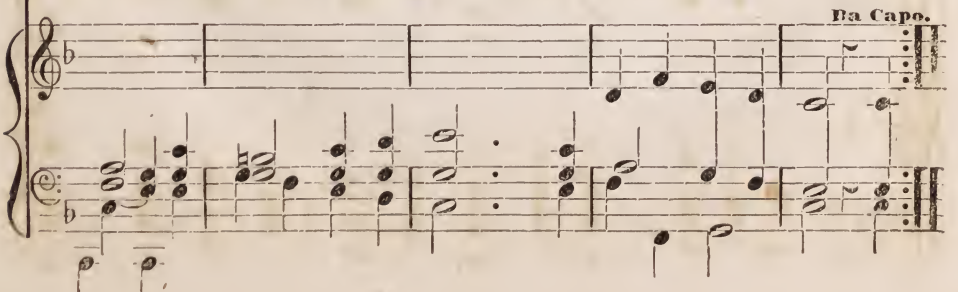

Da Capo.
praise; And all that by His mer - cy live, To God their off - ring raise. When
sky; And there, with mu - sic in his flight, The wild bird soars on high. Forth
blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus



praise; And all that by His mer - cy live, To God their off - ring raise. When
sky; And there, with mu - sic in his flight, The wild bird soars on high. Forth
blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus



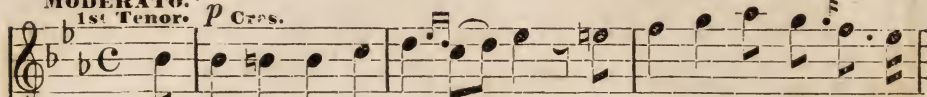
praise; And all that by His mer - cy live, To God their off - ring raise. When
sky; And there, with mu - sic in his flight, The wild bird soars on high. Forth
blest; Where in the hap - py fields of light, The wea - ry are at rest. Thus



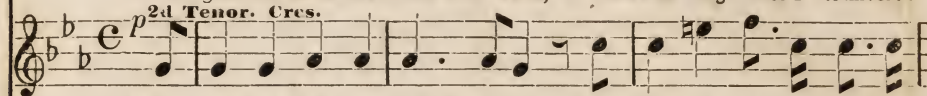
OH! GIVE ME BACK THOSE HILLS ONCE MORE.

Words by B. W. CAREY MASSETT.

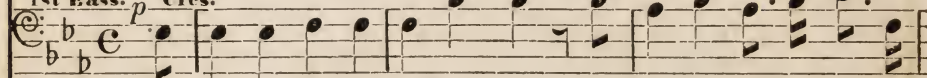
Music by G. LODER.

MODERATO.
1st Tenor. *p* Cres.

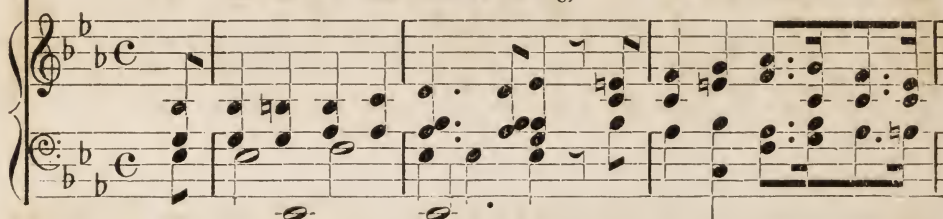
1. Oh! give me back those hills once more, On whose rough sides I clambered



2. I can - not bear this heartless throng, Who waste in re - vel - ling their

1st Bass. *p* Cres.

1. Oh! give me back those hills once more, On whose rough sides I clambered

1. Oh! give me back those hills once more, On whose rough sides I
2. I can - not bear this heart-less throng, Who waste in re - vel -

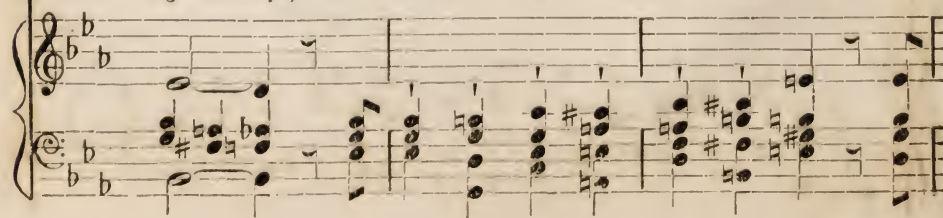
free; Those for - est haunts a - gain re - store, With



days; No mu - sic has their ri - bald song, No



free; Those for - est haunts a - gain re - store, With

clambered free; Those for - est haunts a - gain re - store, With
ling their days; No mu - sic has their ri - bald song, No

all their feath-ered min - strel-sy;
charm the dan - ce's wil - d'ring maze;

all their feath-ered min - strel-sy;
charm the dan - ce's wil - d'ring maze;

Ye flow'rs whose fra - grance
Give me the tran - quil,

Ye flow'rs whose fra - grance scents the gale, And
Give me the tran - quil sooth-ing joy Of

flow'rs whose fragrance scents the gale, Ye flow'rs whose fragrance scents the gale, And
me the tran-quiet sooth-ing joy, Give me the tran-quiet sooth-ing joy Of

scents the gale, whose fragrance scents the gale, joy, the tran-quiet sooth-ing joy, And
Of

scents the gale, whose fragrance scents the gale, joy, the tran-quiet sooth-ing joy, And
Of

riv - u - lets that gent - ly steal home, Through gras - sy mead and
 for - est glen and wood-land home, Where free from aught that

ver-dant vale, A - gain their in - flu - ence I'd feel.
 can an - noy, In me - di - ta - tion rapt I roam.

ROUND.—“Wilt thou lend me thy Mare?”

DR. NARES.

1 Wilt thou lend me thy mare to go a mile?

2 But if thou wilt her to me spare,

3 Oh! Ho! say you so? 'Tis

2 No! for she's lamed leap - - ing o - ver a stile.

3 Thou shalt have mon - ey for thy mare.

1 Mon - - ey will make the mare to go, 'Tis mon - ey will make the mare to go.

COME SILENT EVENING.

Words by Miss RICHARDSON.

Music by L. DE CALL.

mf 2d time *pp.* *p* *mf*

1. Come si - lent evening o'er us, In this se - ques-tered plain, And

mf 2d time *pp.* *p* *mf*

2. See twi - light fast de - scend - ing Up - on each dale and hill, The

mf 2d time *pp.* *p* *mf*

1. Come si - lent evening o'er us, In this se - ques-tered plain, And

mf 2d time *pp.* *p* *mf*

2. See twi - light fast de - scend - ing Up - on each dale and hill, The

p

f

as thou closest o'er us We'll chant our humble strain; Now love - ly na-ture

f

sun his last rays bend - ing, Now glimmers on the rill; Hark, thro' the si-lence

f

as thou closest o'er us We'll chant our humble strain; Now love - ly na-ture

f

sun his last rays bend - ing, Now glimmers on the rill; Hark, thro' the si-lence

Cres. *Dim.* *p* *Cres.*

wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The

Cres. *Dim.* *p* *Cres.*

reign - ing The flutes soft murmuring song, While night-in-gales com - plain - ing, Their

Cres. *Dim.* *p* *Cres.*

wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The

Cres. *Dim.* *p* *Cres.*

reign - ing The flutes soft murmuring song, While night-in-gales com - plain - ing, Their

1st. *2nd.* *pp*

moon with sil - v'ry light. long, their notes, Their melt-ing notes pro-long.

1st. *2nd.* *pp*

melt-ing notes pro - - long, their notes, Their melt-ing notes pro-long.

1st. *2nd.* *pp*

moon with sil - v'ry light. long, their notes, Their melt-ing notes pro-long.

1st. *2nd.* *pp*

melt-ing notes pro - - long, their notes, Their melt-ing notes pro-long.

YOUNG AGNES.

Arranged from AUBER.

1st Tenor.

p

1. Young Ag - nes, beau - teous flow - - er! Sweet as bloom-ing

2^d Tenor.

p

2. The si - lent hour in - vites thee, No star sheds its

1st Bass.

p

1. Young Ag - nes, beau - teous, beau - teous flow - er, Sweet as bloom-ing
2. The si - lent, si - lent hours in - vite thee, No star sheds its

2^d Bass.

p

1. Young Ag - - - - - nes, Sweet as bloom-ing
2. No star sheds, No star sheds its

p

May, One eve - ning from her tow - - er, Thus

pp

ray, sheds its ray, No dan - ger, love, af - frights thee,

pp

May, bloom-ing May, One eve - ning from her tower, her tower, Thus
ray, sheds its ray, No dan - ger, dan - ger, love, af-frights thee

pp

May, bloom-ing May, One eve - - - - - ning Thus
ray, sheds its ray, No dan - - - - - ger, Then

poured her ten - der lay: The night now hath spread its shade,
Where - fore dost thou stay; When sun - beams il - lume the sky,

poured her ten - der lay:
Where - fore dost thou stay;

poured her ten - der lay; (1st & 2d v.) Night now hath
Where - fore dost thou stay?

And 'twill hide thee from all; Then haste to thy faith - ful maid,
Guar - dians then may appall, But now closed is ev - ry eye,

spread its shade, Then haste dark - - - ness

Darkness veils bower and hall; Oh! haste beneath her tow - - er, Dost

Let thy steps gent - ly fall, The si - lent hour in - vites, in-vites, Dost

Oh! haste beneath, be - neath her tow - er,
The si - lent hour in - vites, invites, Dost

veils bower and hall; Oh! haste, Oh! haste, Dost

thou not hear love's call?

thou not hear love's call? Dost thou not hear love's call? love's

Dost not hear love's call? Dost thou not hear love's call? love's

thou not hear love's call? Dost thou not hear love's call? love's

YOUNG AGNES.

Dost thou not hear love's call ?

call ? Dost thou not hear love's call ? Dost thou not

call ? Dost thou not hear love's call ? Dost thou not

call ? love's call ? Dost thou not

Dost thou not hear love's call?
 hear love's call? love's call? Dost thou not hear love's call?
 hear love's call? love's call? love's call?
 hear love's call? love's call? love's call?

WE DO NOT KNOW HOW MUCH WE LOVE.

CON SENTIMENTO.

Music by G. LODER.

mf 1st Tenor. Dim.

1. We do not know how much we love Un - til we come to

mf 2d Tenor. Dim.

2. We lin - ger while we turn a - way, We cling while we de-

mf 1st Bass. Dim.

1. We do not know how much we love Un - til we come to

mf 2d Bass. Dim.

2. We lin - ger while we turn a - way, We cling while we de-

mf

Cres. Dim.

leave; An a - ged tree, a com-mon flower, Are things o'er which we

Cres. Dim.

part; And mem - o - ries, un-mark'd till then, Come crowd-ing on the

Cres. Dim.

leave; An a - ged tree, a com-mon flower, Are things o'er which we

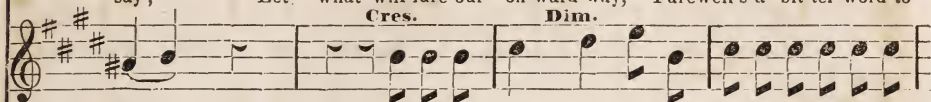
Cres. Dim.

part; And mem - o - ries, un-mark'd till then, Come crowd-ing on the

Cres.

p **Cres.**

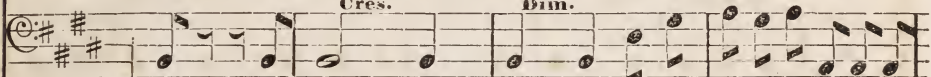
grieve; There is a pleasure in the pain That brings us back the past a-
say; Let what will lure our on-ward way, Farewell's a bit-ter word to

Cres.**Dim.**

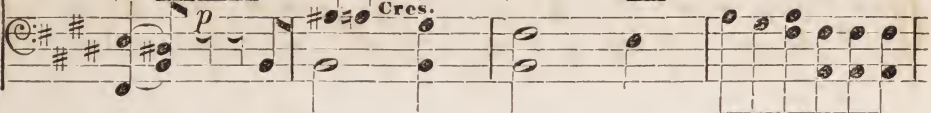
grieve; There is a plea - sure in the pain that brings the past a-
heart; Let what will lure our on-ward way, Farewell's a bitter

Cres.**Dim.**

grieve; There is a pleas - ure in the pain, That brings us back the past a-
heart; Let what will lure our onward way, Fare - well's a bitter word to

Cres.**Dim.**

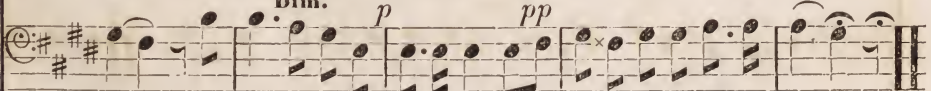
grieve; There is a plea - sure in the pain that brings the past a-
heart; Let what will lure our on-ward way, Farewell's a bitter

Dim.**Dim.****Cres.***p**pp*

gain, There is a pleasure in the pain That brings us back the past a - gain.

Dim.*p**pp*

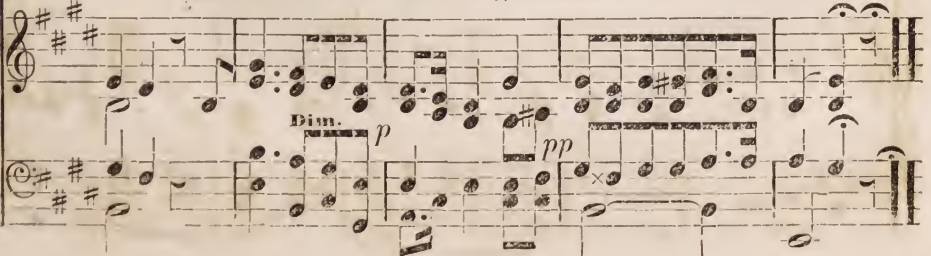
word, Let what will lure our onward way, Farewell's a bitter word to say.

Dim.*p**pp*

gain, There is a pleasure in the pain That brings us back the past a - gain.

Dim.*p**pp*

word, Let what will lure our onward way, Farewell's a bitter word to say.

Dim.*p**pp*

ITALIAN SONG.

ALLEGRETTO GRAZIOSO.

Music by G. LODER.

p 1st Tenor.
Send me not hence a - way, Oh! bid me not a - dieu!

p 2^d Tenor.
Send me not hence a - way, Oh! bid me not a - dieu!

p 1st Bass.
Send me not hence a - way, Oh! bid me not a - dieu!

p 2^d Bass.
Send me not hence a - way, Oh! bid me not a - dieu!

p

pp 1st. 2^d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2^d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2^d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2^d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

pp 1st. 2^d.
Let me one mo - ment stay, I die, de - priv'd of you. I die, de -

Cres. *Dim.* *p*

priv'd of you. Fair la - dy! cease to frown,

Cres. *Dim.* *p*

priv'd of you. Fair la - dy! cease to frown,

Cres. *Dim.* *p*

priv'd, I die de - priv'd of you. Fair la - dy! cease to frown,

Cres. *Dim.* *p*

priv'd of you. Fair la - dy! cease to frown,

Cres. *p*

Rall.

Thy smiles are life to me; One glance from thee can drown Whole floods of mis - e - ry.

Rall.

Thy smiles are life to me; One glance from thee can drown Whole floods of mis - e - ry.

Rall.

Thy smiles are life to me; One glance can drown Whole floods of mis - e - ry.

Rall.

Thy smiles are life to me; One glance from thee can drown Whole floods of mis - e - ry.

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin.

Then maid-en smile on me, As at thy feet I lie, I on-ly

Poco a poco piu lento al fin.

live near thee, Part-ed from thee, I die.

live near thee, Part-ed from thee, I die.

live near thee, Part-ed from thee, I die.

live near thee, Part-ed from thee, I die.

CATCH.—"My Celia's Charms."

33

WEBBE.

1 Would you know my Ce - lia's charms, would you know my

2 I'm sure she's for-ti-tude, I'm sure she's for-ti-tude and truth, for-ti-tude and

3 She's on-ly thir-ty, she's on-ly thir-ty,

4 Ce - - lia ought to strive, For cer - tain - - ly she's fif-ty

5

2 Ce - lia's charms, which now ex - cite my fierce a - larms.

3 truth, for-ti-tude and truth, To gain the heart of ev'ry youth, of ev'ry youth.

4 She's on-ly thir-ty lov-ers now, The rest are gone, I can't tell how. No lon - ger

1 five, she's fif-ty five, Cer - tain-ly she's fif-ty five.

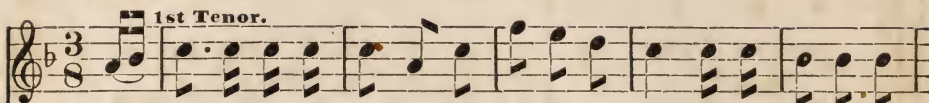
5

THE GUARDIAN ANGEL.

Harmonized by G. LODER.

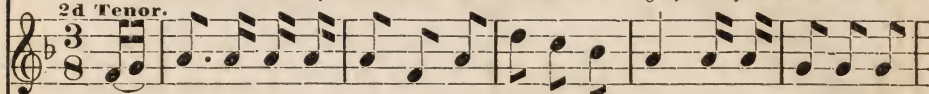
INNOCENTE.

1st Tenor.



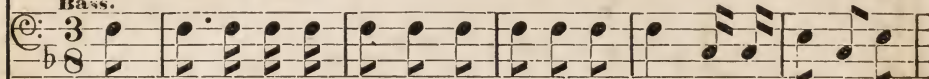
1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to

2d Tenor.

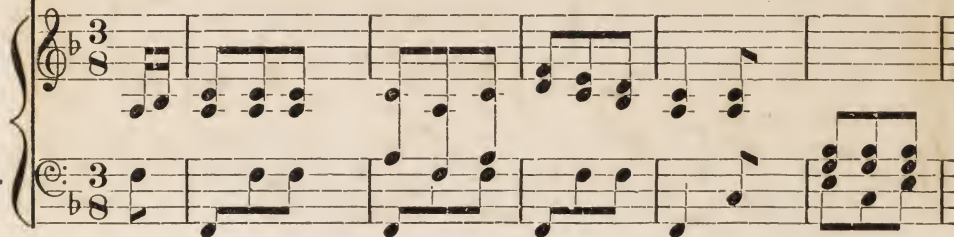


1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to

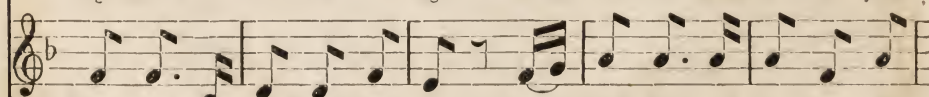
Bass.



1. I am thy guardian an - gel, sweet maid, and I rest In my own cho-sen
 2. I breathe o - ver thy slum-bers sweet dreams of de - light, 'Till you wake but to



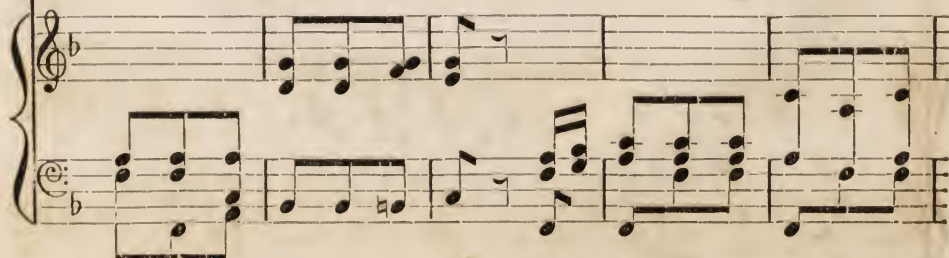
tem - ple, thy in - no - cent breast; At mid - night I steal from my
 sigh for the vi - sions of night: Re - mem - ber where - ev - er your

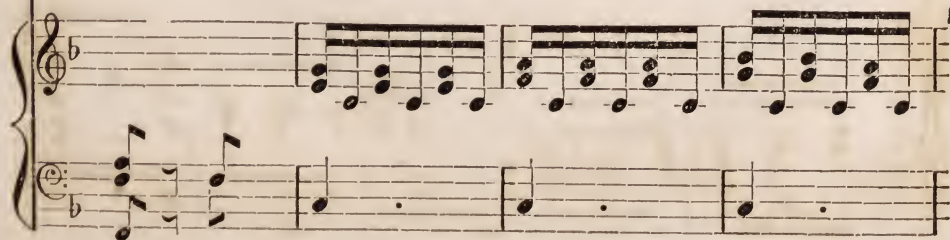
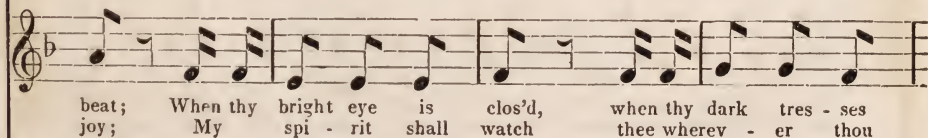
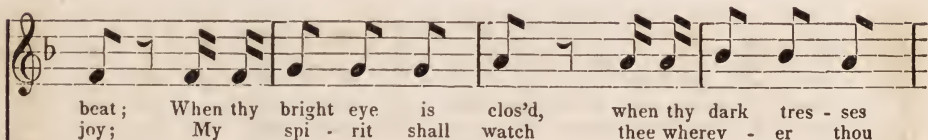
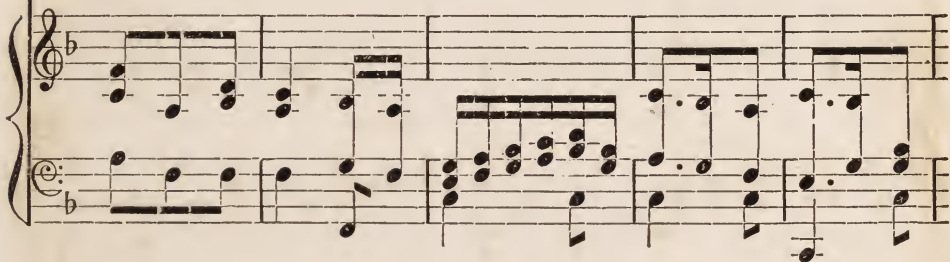
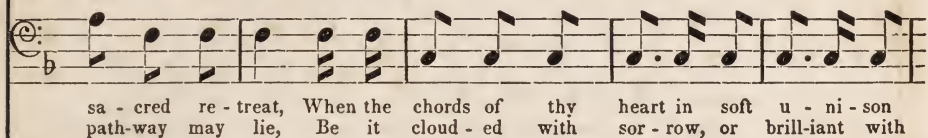
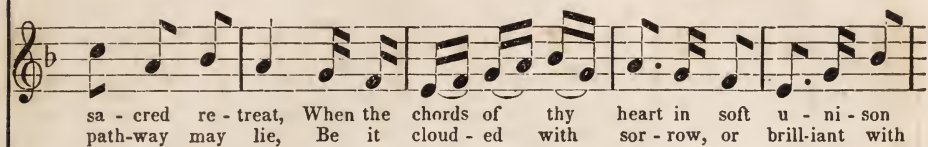


tem - ple, thy in - no - cent breast; At mid - night I steal from my
 sigh for the vi - sions of night: Re - mem - ber where - ev - er your



tem - ple, thy in - no - cent breast; At mid - night I steal from my
 sigh for the vi - sions of night: Re - mem - ber where - ev - er your





flow art, In My beau - ti - ful wreaths o'er thy pil - low of snow, Oh!
 art, My in - cense shall rise from the throne of thy heart; Fare-

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staves, with the first line of lyrics corresponding to the first vocal staff and the second line to the second and third vocal staves.

then I watch o'er thee, all pure as thou art, And lis - ten to
 well! for the sha - dows of eve - ning are fled, The young rays of

The second system of the musical score continues the composition. It features the same three vocal staves and piano accompaniment. The lyrics are written below the vocal staves, with the first line of lyrics corresponding to the first vocal staff and the second line to the second and third vocal staves. The piano accompaniment includes some chords and melodic lines that support the vocal parts.

mu - sic which flows from thy heart, Oh! then I watch o'er thee, all
morning are wreath'd round my head; Fare - well! for the sha - dows of

mu - sic which flows from thy heart, Oh! then I watch o'er thee, all
morning are wreath'd round my head; Fare - well! for the sha - dows of

mu - sic which flows from thy heart, Oh! then I watch o'er thee, all
morning are wreath'd round my head; Fare - well! for the sha - dows of

pure as thou art, And lis - ten to mu - sic which flows from thy heart.
eve - ning are fled, The young rays of morning are wreath'd round my head.

pure as thou art, And lis - ten to mu - sic which flows from thy heart.
eve - ning are fled, The young rays of morning are wreath'd round my head.

pure as thou art, And lis - ten to mu - sic which flows from thy heart.
eve - ning are fled, The young rays of morning are wreath'd round my head.

IN VAIN YOU TELL YOUR PARTING LOVER.

Words by PRIOR.

Music by G. LODER.

CON ESPRESSIONE.
1st Tenor.

In vain you tell your part - ing lov - er You wish fair
Be gen - tle, and in pi - ty choose To wish the

winds may waft him o - - ver. A - - las! what
wild - - est tem - pests loose, That thrown a -
wish fair winds may waft him o - - ver. A - - las! what
wish the wild - est tem - pests loose, That, thrown a -
winds may waft him o - ver. A - That
wild - - est tem - pests loose, That

winds can hap - py prove, That bear me far from what I
gain up - on the coast Where first my ship - wrecked heart was

love? A - las! what dan - gers on the main, Can e - qual
lost, I may once more re - peat my pain, Once more in

those that I sus - tain, From slight-ed vows and cold dis-
 dy - - ing notes com - plain, Of slight-ed vows and cold dis-

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major (one flat). The fifth staff is the piano accompaniment. The lyrics are: "those that I sus - tain, From slight-ed vows and cold dis- dy - - ing notes com - plain, Of slight-ed vows and cold dis-". The music features various ornaments, including slurs, accents, and dynamic markings like *pp* (pianissimo).

dain, From slight - ed vows and cold dis - dain.
 dain, Of slight - ed vows and cold dis - dain.
 dain, From slight - ed vows and cold dis - dain.
 dain, Of slight - ed vows and cold dis - dain.

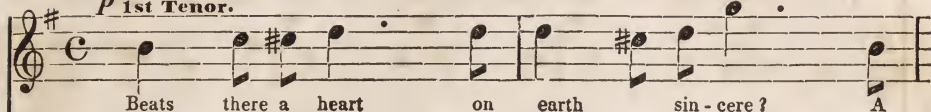
The second system of the musical score continues the vocal and piano parts. It consists of five staves, with the first four being vocal parts and the fifth being the piano accompaniment. The lyrics are: "dain, From slight - ed vows and cold dis - dain. dain, Of slight - ed vows and cold dis - dain. dain, From slight - ed vows and cold dis - dain. dain, Of slight - ed vows and cold dis - dain." The music concludes with a double bar line.

BEATS THERE A HEART ON EARTH SINCERE.

ANDANTE ESPRESSIVO.

Arranged from AUBER.

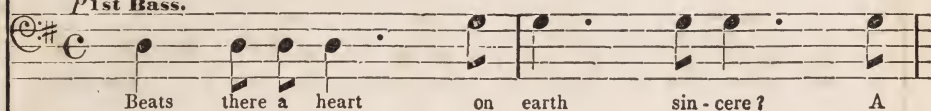
p 1st Tenor.



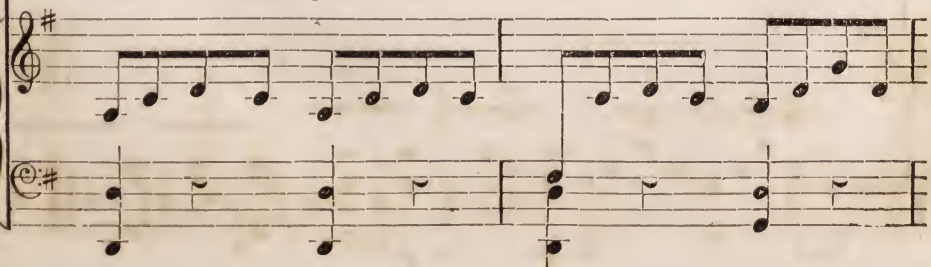
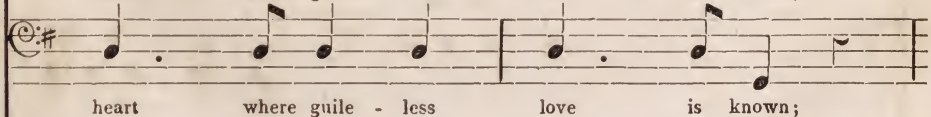
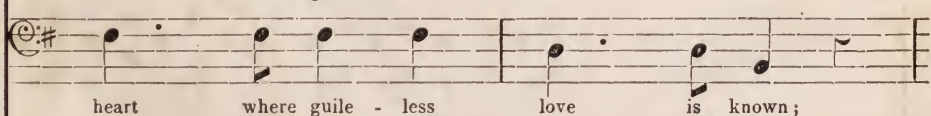
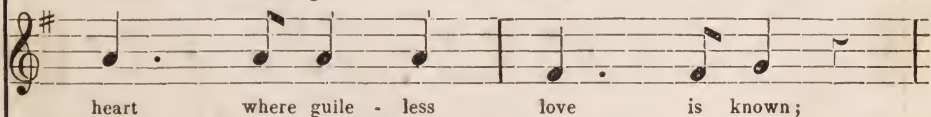
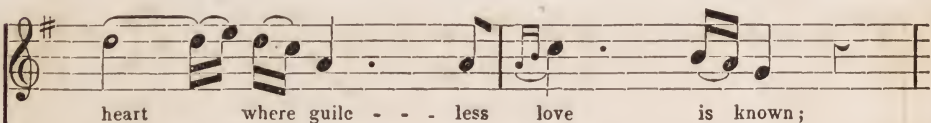
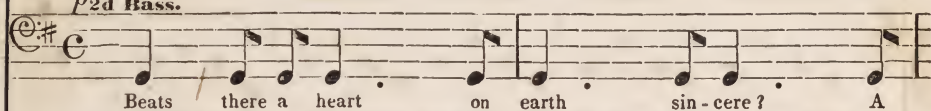
p 2d Tenor.



p 1st Bass.



p 2d Bass.



No pur-er gem this breast would wear, No dear-er trea-sure

No pur-er gem this breast would wear, No dear-er trea-sure

No pur-er gem this breast would wear, No dear-er trea-sure

No pur-er gem this breast would wear, No dear-er trea-sure

own! Where shall I turn? Ah! can this Cab-in The

own! Where shall I turn? Ah! can this Cab-in The

own! Where shall I turn? Ah! can this Cab-in The

own! Where shall I turn? Ah! can this Cab-in The

prize I search for at length con - ceal; Rests un-known in

prize I search for at length con - ceal; Rests un-known in

prize I search for at length con - ceal; Rests un-known in

prize I search for at length con - ceal; in

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#). The lyrics are: 'prize I search for at length con - ceal; Rests un-known in'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

such a cas-ket, That pearl, rank could ne'er re - veal?

such a cas-ket, That pearl, rank could ne'er re - - veal?

such a cas-ket, That pearl, rank could ne'er re - - veal?

such a cas-ket, That pearl, rank could ne'er re - - veal?

The second system continues the musical score with four vocal staves and a grand staff for piano accompaniment. The lyrics are: 'such a cas-ket, That pearl, rank could ne'er re - veal?'. The piano part continues with a similar rhythmic accompaniment, ending with a double bar line.

OUR VOICES LET US RAISE.

G. LODER.

1st Tenor. *p*

Our voi - ces let us raise, In har - mo - ny com -

2d Tenor. *p*

Our voi - ces let us raise, In har - mo - ny com -

Bass. *p*

Our voi - ces let us raise, In har - mo - ny com -

Cres. *f*

bined, And with sweet mu - sic's lays, Ex - alt each cheer - ful

Cres. *f*

bined, And with sweet mu - sic's lays, Ex - alt each cheer - ful

Cres. *f*

bined, And with sweet mu - sic's lays, Ex - alt each cheer - ful

p

mind; At - ten - tive let us be, To sound, and sense, and

p

mind; At - ten - tive let us be, To sound, and sense, and

p

mind; At - ten - tive let us be, To sound, and sense, and

Cres. *f*

time, While thus with cheer - ful glee, Our voi - ces we com - bine.

Cres. *f*

time, While thus with cheer - ful glee, Our voi - ces we com - bine.

Cres. *f*

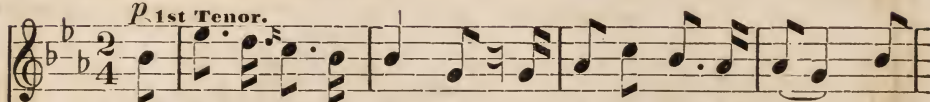
time, While thus with cheer - ful glee, Our voi - ces we com - bine.

FLOW ON, THOU SHINING RIVER.

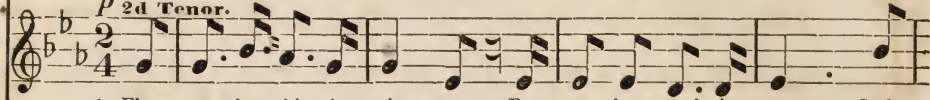
Words by MOORE.

Portuguese Air.

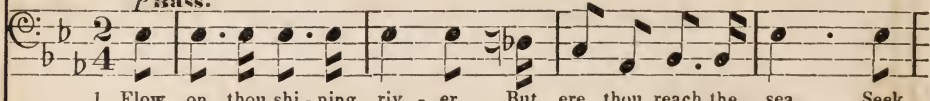
MODERATO ESPRESSIVO.

p 1st Tenor.

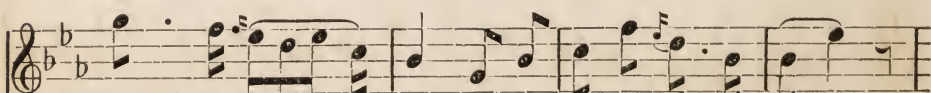
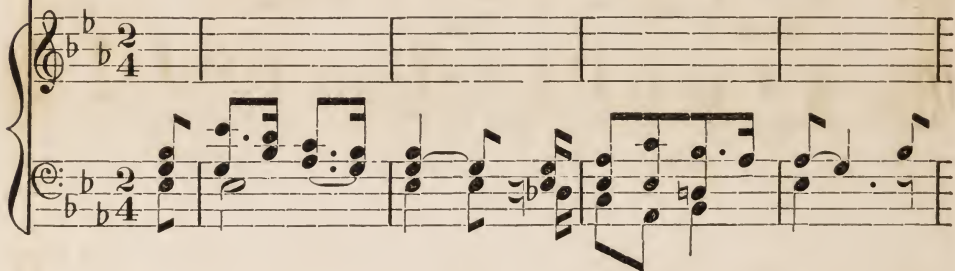
1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek
 2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then

p 2d Tenor.

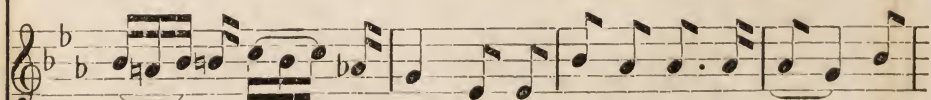
1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek
 2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then

p Bass.

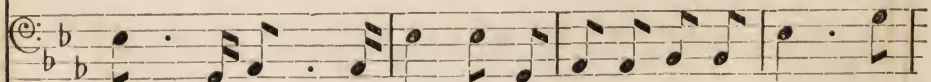
1. Flow on, thou shi - ning riv - er, But ere thou reach the sea, Seek
 2. But if, in wand'-ring thith - er, Thou find'st she mocks my pray'r, Then



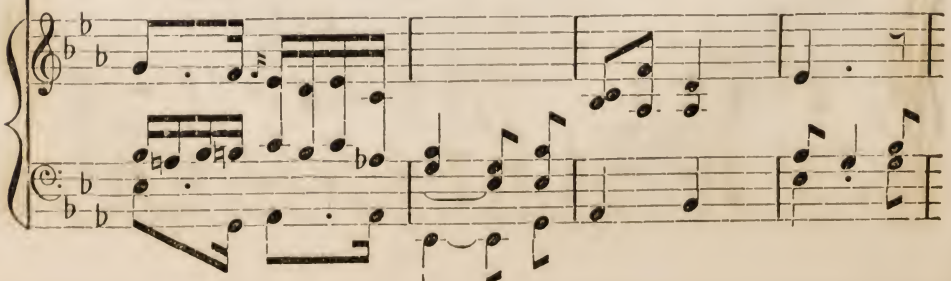
El - la's bow'r, and give her The wreaths I fling o'er thee,
 leave those wreaths to with - er Up - on the cold bank there,



El - la's bow'r, and give her The wreaths I fling o'er thee, And
 leave those wreaths to with - er Up - on the cold bank there, And



El - la's bow'r, and give her The wreaths I fling o'er thee, And
 leave those wreaths to with - er Up - on the cold bank there, And



if she'll be mine, The cur - rent of our
when youth is o'er, Her lone and love - less

tell her thus, if she'll be mine, The cur - rent of our
tell her thus, when youth is o'er, Her lone and love - less

tell her thus, if she'll be mine, The cur - rent of our
tell her thus, when youth is e'er, Her lone and love - less

lives shall be, With joy a-long their course to shine, Like those sweet flow'rs on thee.
 charms shall be, Thrown by up - on life's wee - dy shore, Like those sweet flow'rs from thee.

OH! COME YE INTO THE SUMMER WOODS.

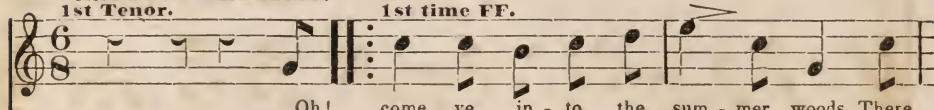
Words by MARY HOWITT.

Melody by BOILDIEU.

ANDANTE GRAZIOSO.

1st Tenor.

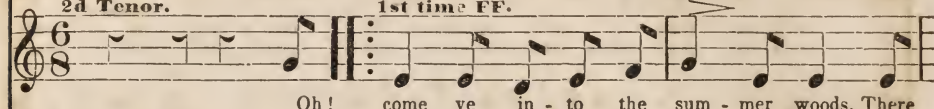
1st time FF.



Oh! come ye in - to the sum - mer woods, There

2d Tenor.

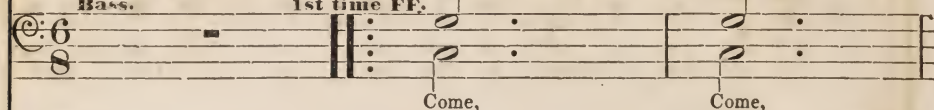
1st time FF.



Oh! come ye in - to the sum - mer woods, There

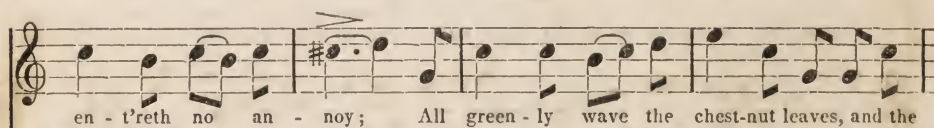
Bass.

1st time FF.



Come,

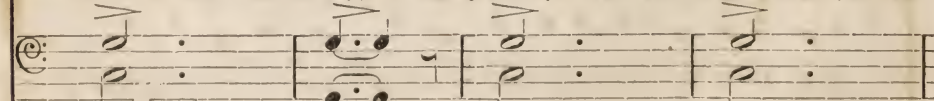
Come,



en - t'reth no an - noy; All green - ly wave the chest-nut leaves, and the



en - t'reth no an - noy; All green - ly wave the chest-nut leaves, and the



Come,

Come,

Come,

Come,



First system of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "earth is full of joy; Oh! joy! I can - not tell you". The vocal parts have first and second endings. The first ending is marked *1st. pp* and the second ending is marked *2nd. f*. The piano accompaniment also has first and second endings, with the second ending marked *2nd. f Unison.*

earth is full of joy; Oh! joy! I can - not tell you

earth is full of joy; Oh! joy! I can - not tell you

Come, Come, Come, I can - not tell you

1st. *pp* 2nd. *f* Unison.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "half the sights of beau - ty you may see; The bursts of gol - den". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

half the sights of beau - ty you may see; The bursts of gol - den

half the sights of beau - ty you may see; The bursts of gol - den

half the sights of beau - ty you may see; The bursts of gol - den

p

sun - shine, And ma - ny a sha - dy tree; Oh! come ye in - to the

p

sun - shine, And ma - ny a sha - dy tree; Oh! come ye in - to the

p

sun - shine, And ma - ny a sha - dy tree; Come,

sum - mer woods! There en - t'reth no an - noy; All green - ly wave the

sum - mer woods! There en - t'reth no an - noy; All green - ly wave the

Come, Come, Come, Come,

chest - nut leaves, And the earth is full of joy, And the
chest - nut leaves, And the earth is full of joy, And the
Come, Come, Come, For the

This system contains three staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a piano accompaniment in bass clef. The music is in 4/4 time and features a simple melody with some rests and a final phrase 'Come, For the'.

earth is full of joy!
earth is full of joy!
earth is full of joy, full of joy, full of joy!

This system contains three staves. The top two staves are vocal parts in treble clef, with lyrics underneath. The third staff is a piano accompaniment in bass clef. The music continues the melody from the first system, ending with a double bar line. The lyrics are 'earth is full of joy!' repeated three times.

OH! CALM, KIND HEAVENS.—(Deh Calma, oh! Ciel.)

Harmonized by G. LODER.

ROSSINI.

ANDANTINO.

p 1st Tenor.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

2d Tenor.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

1st Bass.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

2d Bass.

Oh! calm, kind heav'ns, in slum - ber My sor - rows for a -

p

while, And send my best, my best be - loved, My

while, be - loved,

while, And send my best be - loved,

while, And send my best be - loved,

p

an - - guish to be - - guile. But if my prayers are

My an - guish to be - - guile, be - guile. But if my prayers are

My an - guish to be - - guile, be - guile. But if my prayers are

To be - - - - guile, be - guile. But if my prayers are

The first system of the musical score for 'OH! CALM, KIND HEAVENS.' It consists of five vocal staves and a grand piano accompaniment. The key signature is B-flat major (two flats). The first vocal staff has a treble clef and a key signature of B-flat. The second and third vocal staves have a treble clef and a key signature of B-flat. The fourth and fifth vocal staves have a bass clef and a key signature of B-flat. The piano accompaniment has a grand staff with a treble and bass clef and a key signature of B-flat. The lyrics are: 'an - - guish to be - - guile. But if my prayers are', 'My an - guish to be - - guile, be - guile. But if my prayers are', 'My an - guish to be - - guile, be - guile. But if my prayers are', and 'To be - - - - guile, be - guile. But if my prayers are'. There are triplets in the first vocal staff.

fruit - less, Let him at least re - - turn, To

fruit - less, Let him at least re - - turn, To

fruit - less, Let him at least re - - turn, To

fruit - less, Let him at least re - - turn, To

fruit - less, Let him at least re - - turn, To

The second system of the musical score. It consists of five vocal staves and a grand piano accompaniment. The key signature is B-flat major. The first vocal staff has a treble clef and a key signature of B-flat. The second and third vocal staves have a treble clef and a key signature of B-flat. The fourth and fifth vocal staves have a bass clef and a key signature of B-flat. The piano accompaniment has a grand staff with a treble and bass clef and a key signature of B-flat. The lyrics are: 'fruit - less, Let him at least re - - turn, To', 'fruit - less, Let him at least re - - turn, To', 'fruit - less, Let him at least re - - turn, To', 'fruit - less, Let him at least re - - turn, To', and 'fruit - less, Let him at least re - - turn, To'. There are crescendos and dynamic markings (f, pp) in the vocal staves.

bathe with tears of pi - - ty, The dust with - - in my

bathe with tears of pi - - ty The dust with -

bathe with tears of pi - - ty The dust with -

bathe with tears of pi - - ty

urn, my urn, The dust with - in my urn.

in my urn, The dust with - - in my urn, my urn.

in my urn, The dust with - - in my urn, my urn.

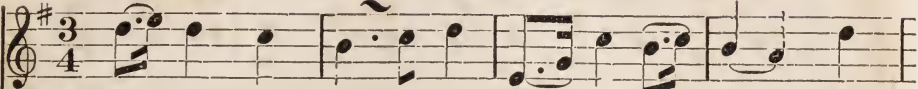
my urn, The dust with - - in my urn.

The musical score is written for voice and piano. The vocal part consists of four staves, and the piano accompaniment consists of two staves. The key signature is B-flat major (two flats). The tempo is marked 'p' (piano). The lyrics are: 'bathe with tears of pi - - ty, The dust with - - in my' (first line), 'bathe with tears of pi - - ty The dust with -' (second line), 'bathe with tears of pi - - ty The dust with -' (third line), 'bathe with tears of pi - - ty' (fourth line), 'urn, my urn, The dust with - in my urn.' (fifth line), 'in my urn, The dust with - - in my urn, my urn.' (sixth line), 'in my urn, The dust with - - in my urn, my urn.' (seventh line), and 'my urn, The dust with - - in my urn.' (eighth line). The piano part includes a sixteenth-note triplet in the first system and a sixteenth-note triplet in the eighth system.

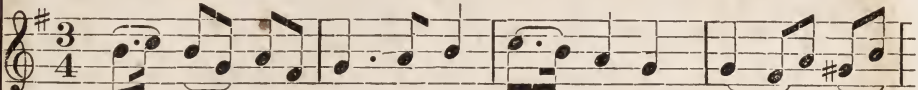
ROUND.—"Winde, gentle Evergreen."

LARGHETTO.

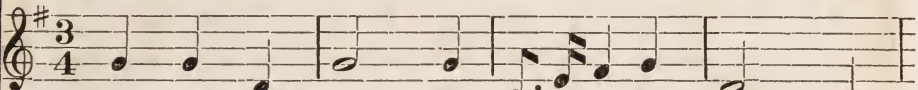
Dr. HAYES.

1 

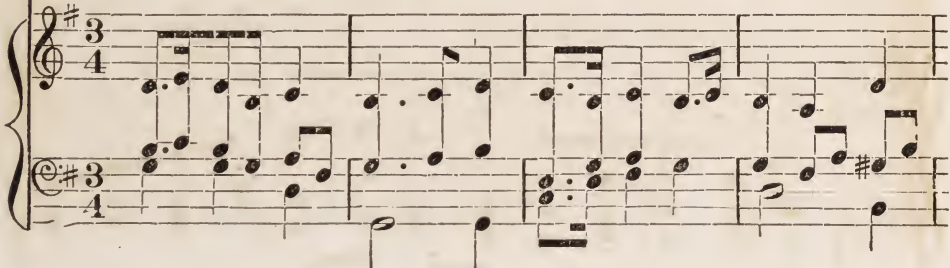
Winde, gen - tle ev - er-green, to form a shade A-

2 

Sweet i - vy, winde thy boughs, and in - ter - twine With

3 

Thus shall thy last - ing leaves with beau-ties hung, Prove



 2

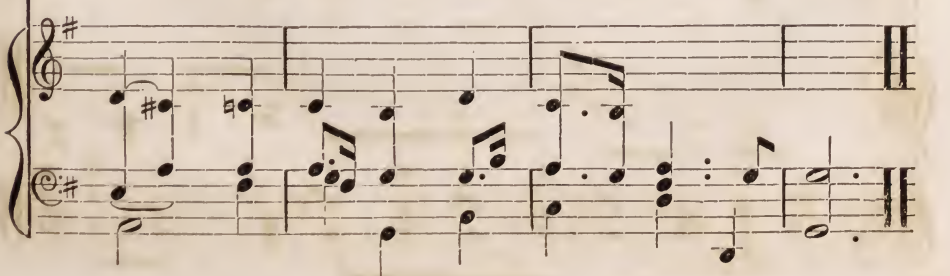
round the tomb where Soph - o - cles is laid.

 3

blush - ing ro - ses, and the clus - t'ring vine.

 1

grate - ful em - blems of the lays he sung.



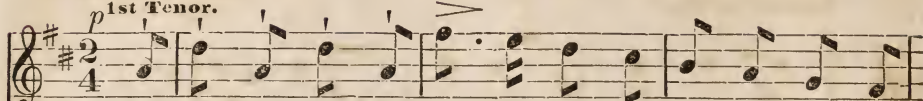
GOOD MORROW.

Words by HEYWOOD, 1638.

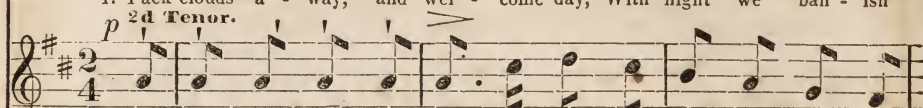
Arranged from Mozart by G. LODER.

ALLEGRETTO.

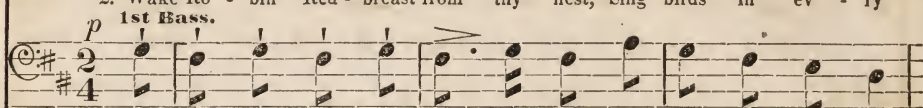
1st Tenor.



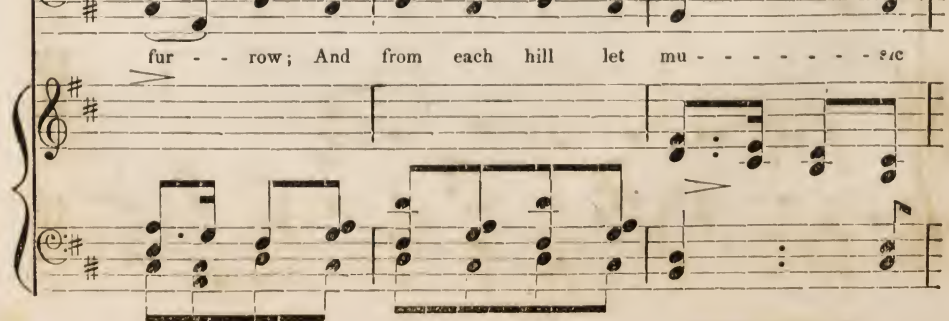
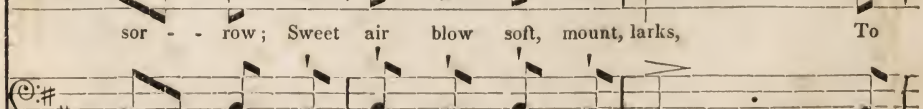
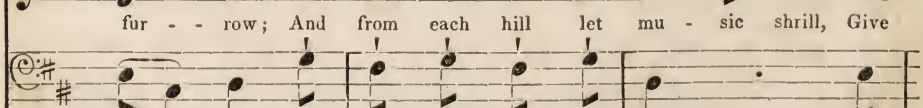
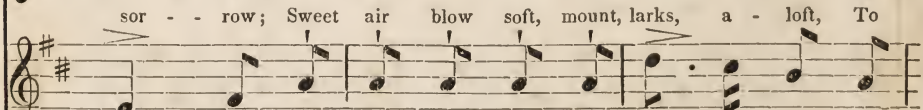
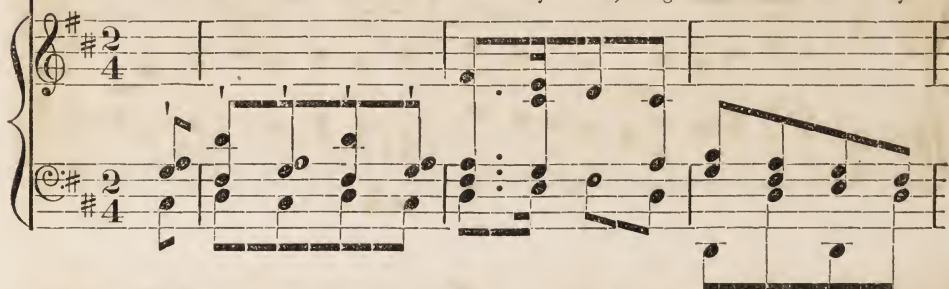
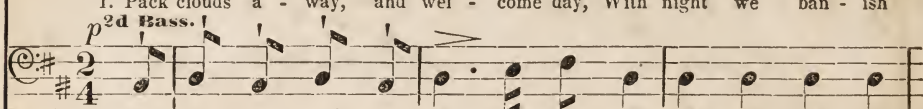
2d Tenor.



1st Bass.



2d Bass.



give my love good mor - row! Wings from the wind to
my fair love good mor - row! Black - bird and thrush, in
give my love good mor - row! Wings from the wind to
give my love good mor - row! Black - bird and thrush, in
give my love good mor - row! Wings
give my love good mor - row! Black

please her mind, Notes from the lark I'll bor - row; Bird
ev' - ry bush, Stare, lin - net, and blithe spar - row; Ye
please her mind, I will bor - row;
ev' - - ry bush, and blithe spar - row;
please her mind, I will bor - row;
ev' - - ry bush, and blithe spar - row;
from the wind, I will bor - row;
bird and thrush, and blithe spar - row;

1. prùne thy wing, gay war - blers, sing, To give my love good
 2. pret - ty elves, a - - mong your-selves, Sing my sweet love good

1. Gay war - blers, sing, To give my love good

2. A - - - - - mong your-selves, Sing my sweet love sweet

1. Gay war - blers, sing, To give my love my

The first system of the musical score for 'Good Morrow'. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#). The first two staves contain the main vocal melody with lyrics. The third and fourth staves provide alternative vocal parts. The piano accompaniment is written on a grand staff (treble and bass clefs).

mor - row; To give my love good mor - row.

mor - row; Sing my sweet love good mor - row.

love good mor - row; give my love good mor - row.

love good mor - row; my sweet love good mor - row.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'mor - row; To give my love good mor - row.', 'mor - row; Sing my sweet love good mor - row.', 'love good mor - row; give my love good mor - row.', and 'love good mor - row; my sweet love good mor - row.' The piano accompaniment continues with chords and moving lines.

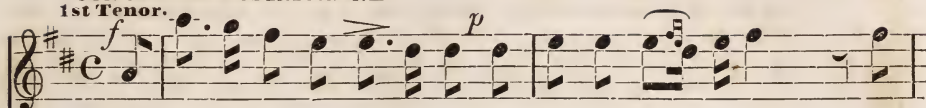
'TIS PAST.

Arranged from the "Lieder ohne Worte."

MEDELSON.

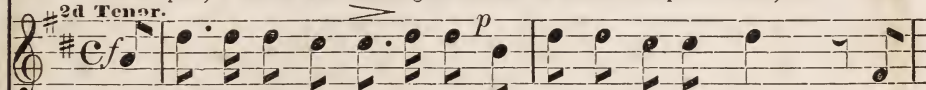
CON MOLTO ESPRESSIONE.

1st Tenor.



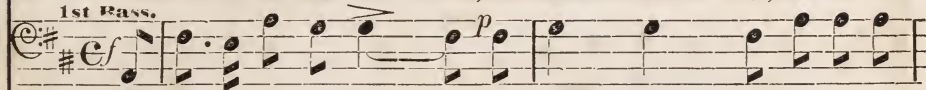
1. 'Tis past, the fond and fleet-ing dream Of love and hope is o'er, And

2d Tenor.



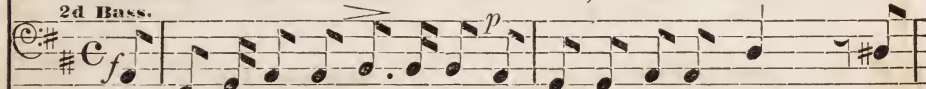
2. Life's la - test tie hath se-vered been, Since thou hast ceased to be; Our

1st Bass.



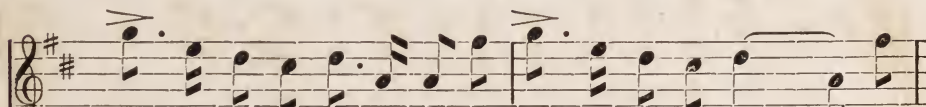
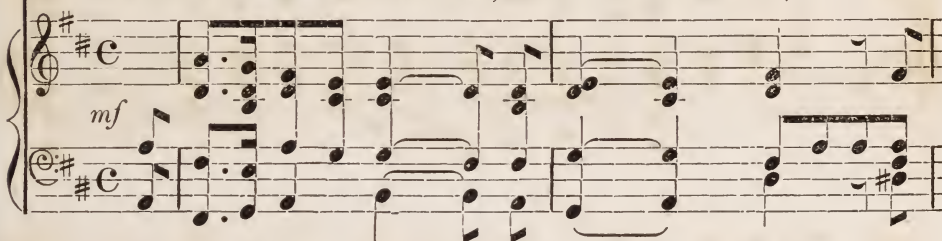
1. 'Tis past, the fond and fleet - - ing dream Of hope and love is

2d Bass.



2. Life's la - test tie hath se - - vered been, Since thou hast ceased to

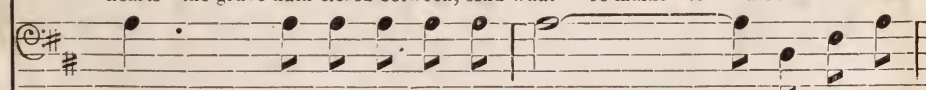
1. 'Tis past the fond and fleet-ing dream Of love and hope is o'er, And
2. Life's la - test tie hath se-vered been, Since thou hast ceased to be; Our



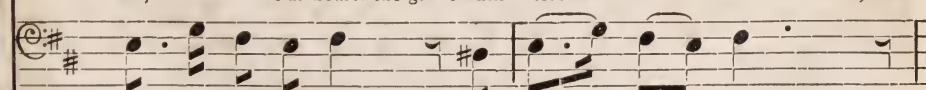
dark - ly steals life's trou-bled stream Un - to the si - lent shore, And



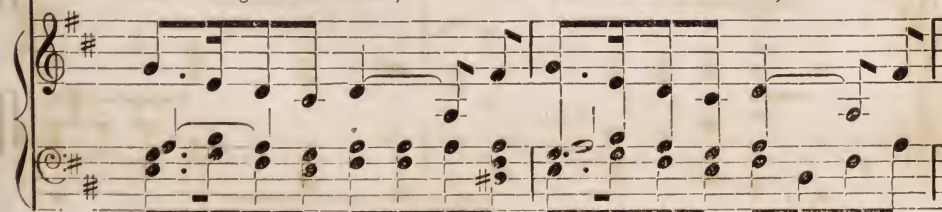
hearts the grave hath closed between, And what re-mains to me? Our



o'er, be; And dark - ly steals life's trou - - - - - bled stream, And
Our hearts the grave hath closed be-tween, Our



dark - ly steals life's stream, life's trou - - - - - bled stream,
hearts the grave hath closed, hath closed be - tween,





dark - ly steals life's troubled stream Un - to the si - lent shore. 'Tis

hearts the grave hath closed between, And what re - mains for me? Life's

dark - ly steals life's troubled stream Un - to the si - lent shore. 'Tis

Un - to the si - lent shore. 'Tis

And what re - mains for me? Life's



past, the fond and fleet - ing dream of love and hope is o'er, And

la - test tie hath se - vered been, Since thou hast ceased to be; Our

past, the fond and fleet - ing dream Of love and hope is

la - test tie hath se - vered been, Since thou hast ceased to

past, the fond and fleet - ing dream of love and hope is o'er, And

la - test tie hath se - vered been, Since thou hast ceased to be; Our

dark - ly steals life's trou - bled stream Un - to the si - lent shore, And

hearts the grave hath closed be-tween, And what re-mains for me? Our

o'er, be; And dark - ly steals life's trou - - - - - bled stream, And Our

Our hearts the grave hath closed be-tween, Our

dark - ly steals life's stream, hearts the grave hath closed, life's trou - - - - - bled stream, hath closed be - - - - - tween,

dark - ly steals life's troubled stream Un - to the si - lent shore; But

hearts the grave hath closed between, And what re-mains for me? In

dark - ly steals life's troubled stream Un - to the si - lent shore; But

hearts the grave hath closed be-tween, And what re-mains for me? Life's

Un - to the si - - - - - lent shore; But

And what re - - - - - mains for me? Life's

still this bro - ken heart of mine Shall be thy mem'ries mourn - ful shrine Till
this dark pil - grimage be - low? In vain re - gret a cher - ished woe, And

still this bro - ken heart of mine Shall be thy mem'ries
this dark pil - grimage be - low? In vain re - gret a

still this heart of mine Shall be thy mem'ries mourn - ful shrine Till
this dark pil - grimage? In vain re - gret a cher - ished woe, And

still this bro - ken heart of mine Shall be thy mem'ries
dark pil - grimage be - low? In vain re - gret a

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. it is laid at rest, is laid at rest with thine, Where grief is felt no more, Where
mournful shrine, Till it is laid at rest with thine, Where grief is felt no more, Where
cherished woe, And tears that cannot cease to flow, When-e'er I think of thee, When-

2. tears that cannot cease, that can-not cease to flow, When-e'er I think of thee, When-

mournful shrine, Till it is laid at rest with thine, Where grief is felt no more, Where
cherished woe, And tears that cannot cease to flow, When-e'er I think of thee, When-

The piano accompaniment continues with two staves. It features a variety of musical textures, including arpeggiated chords and sustained harmonies, supporting the vocal lines. Dynamics like *p* (piano) and *Cres.* (crescendo) are indicated throughout.

grief is felt no more, Till laid at rest with thine, Where
e'er I think of thee, And tears that can - not cease, When-
gries is felt no more, Till laid at rest with thine, Where
e'er I think of thee, And tears that can - not cease, When-

grief is felt no more, Where grief is felt no more, Where grief is felt no more.
e'er I think of thee, When-e'er I think of thee, When-e'er I think of thee.
grief is felt no more, no more, Where grief is felt no more.
e'er I think of thee, When-e'er I think of thee, of thee, When-e'er I think of thee.
grief is felt no more, is felt think no more, Where grief is felt no more.
e'er I think of thee, I think of thee, When - e'er I think of thee.
grief is felt, Where grief is felt no more, Where grief is felt no more.
e'er I think, When-e'er I think of thee, When-e'er I think of thee.

EVENING SHADES ARE FALLING ROUND.

Music by G. LODER.

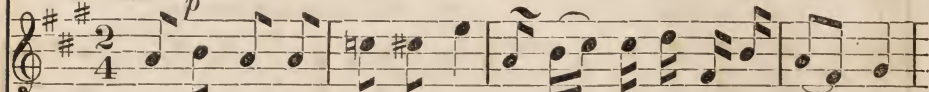
ANDANTE.

1st Tenor.

p

Eve-ning shades are fall-ing round, Calm - ly na - ture now re - po - ses,

2d Tenor.

p

Eve-ning shades are fall-ing round, Calm - ly na - ture now re - po - ses,

1st Bass.

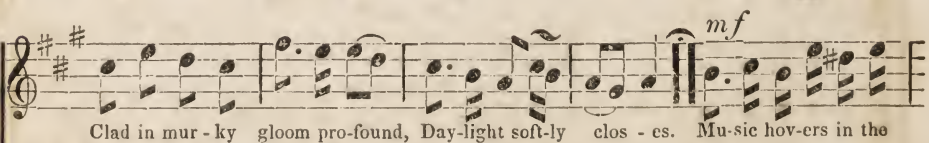
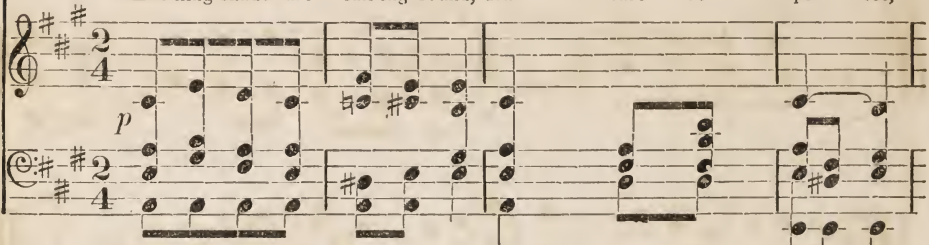
p

Eve-ning shades are fall-ing round, Na - - - ture re - - po - ses,

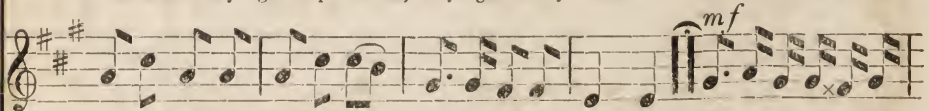
2d Bass.

p

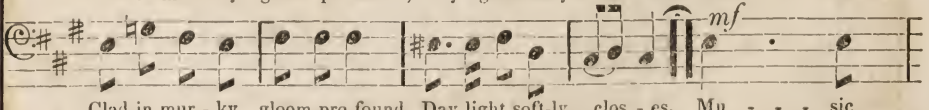
Eve-ning shades are fall-ing round, Na - - - ture re - - po - ses,



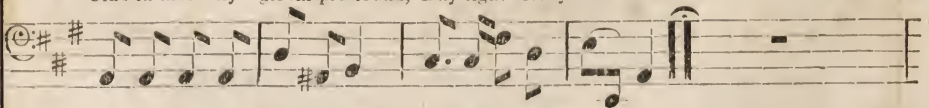
Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es. Mu-sic hov-ers in the



Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es. Mu-sic hov-ers in the



Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es. Mu - - - sic



Clad in mur - ky gloom pro-found, Day-light soft-ly clos - es.



air, Sounds of gen-tle lutes are near us,

air, Sounds of gen-tle lutes are near us,

hov-ers, Sounds of gen-tle lutes are near us,

Mu-sic hov-ers in the air, Sounds of lutes are near us,

pp All is calm, se - rene - ly fair, Let thy pre-sence cheer us. **D. C.**

pp All is calm, se - rene - ly fair, Let thy pre-sence cheer us. **D. C.**

pp All is calm, se - rene - ly fair, Let thy pre-sence cheer us. **D. C.**

pp All is calm, se - rene - ly fair, Let thy pre - sence cheer us. **D. C.**

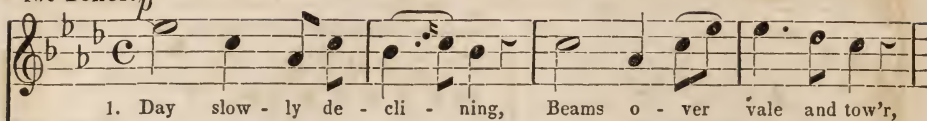
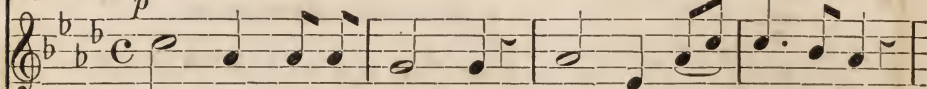
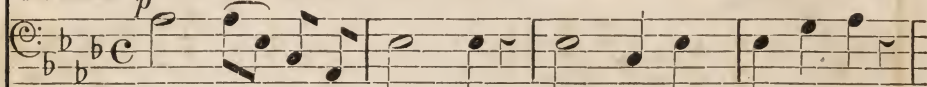
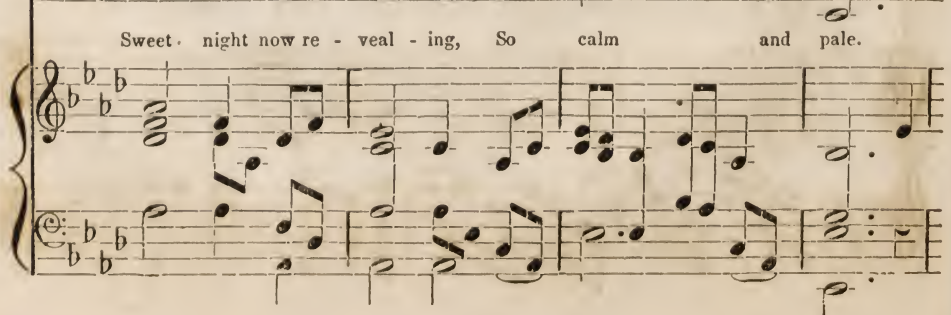
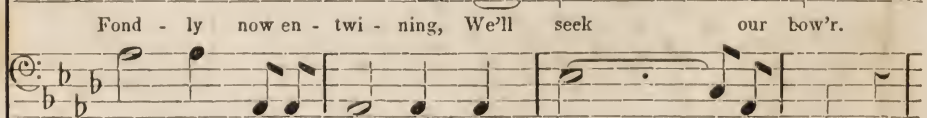
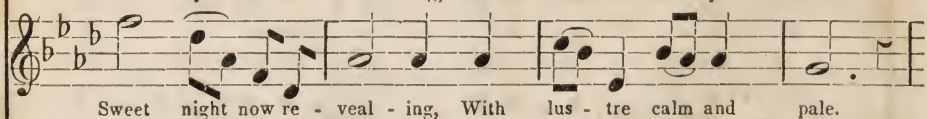
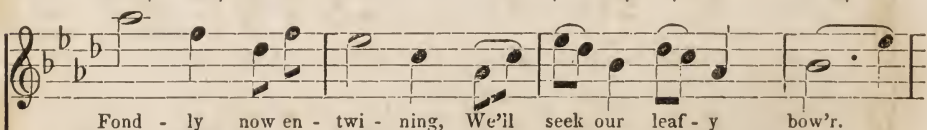
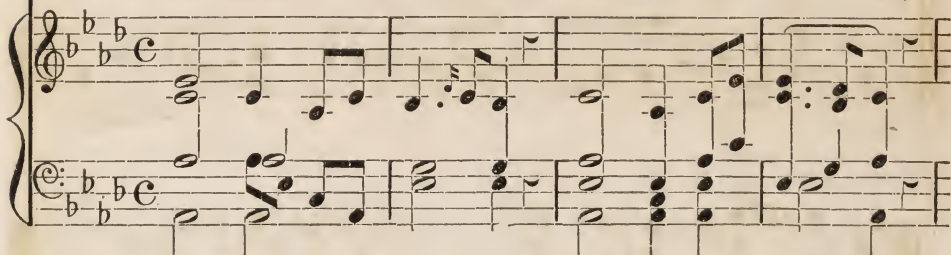
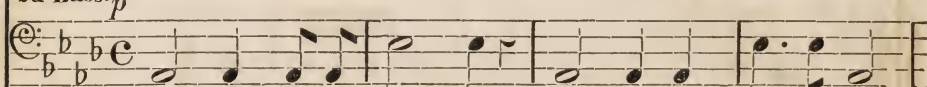
pp All is calm, se - rene - ly fair, Let thy pre - sence cheer us. **D. C.**

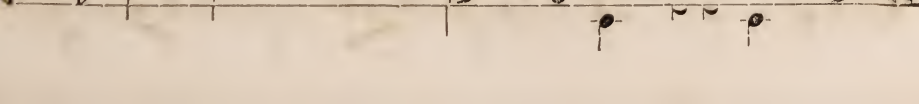
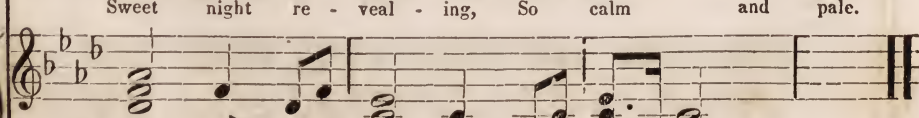
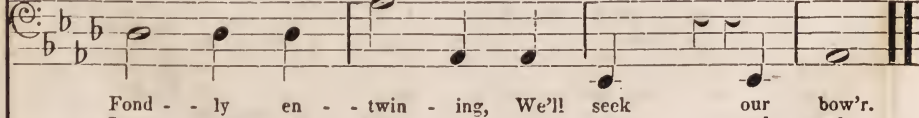
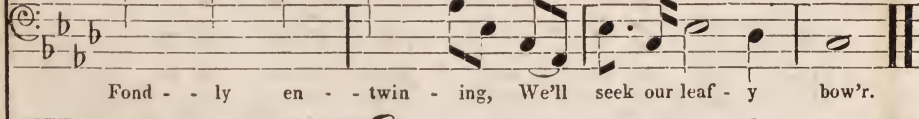
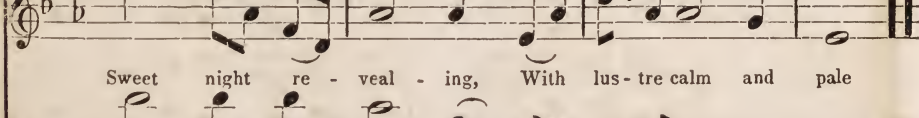
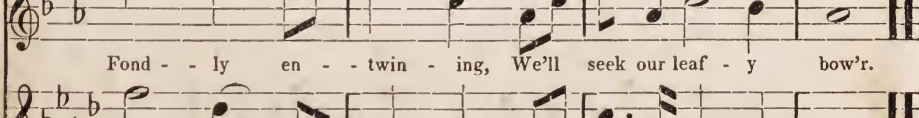
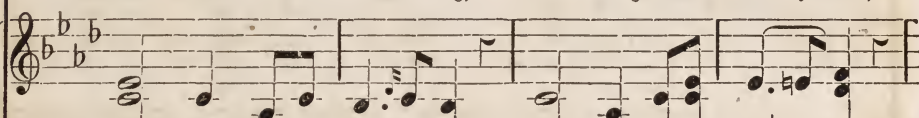
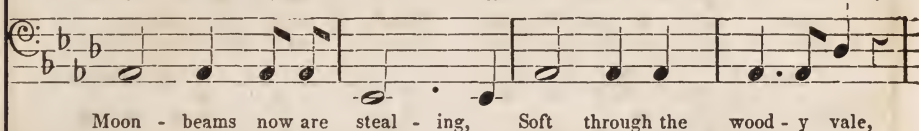
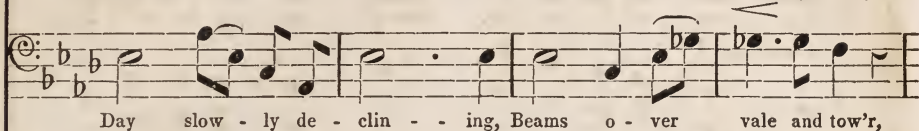
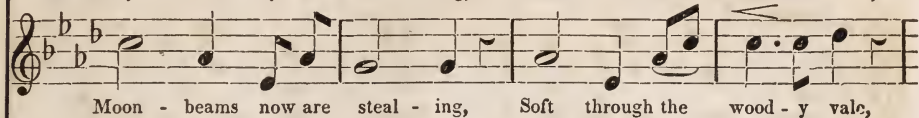
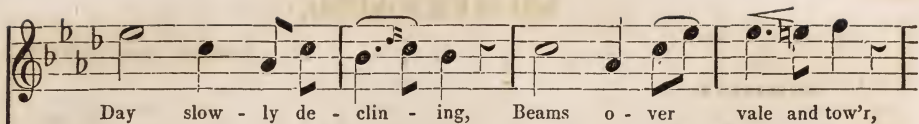
DAY SLOWLY DECLINING.

Words by * * *

Music by WEBER.

ADAGIO.

1st Tenor. *p*2d Tenor. *p*1st Bass. *p*2d Bass. *p*



SOLDIER'S SONG.

Arranged from ROSSINI.

MARZIALE.

Tenor. *f*

1. March on! all fear de - fy, March on! our ban - ners fly;
 2. March on! all dan - ger shun, March on! our du - ty's done;

1st Bass. *f*

1. March on! all fear de - fy, March on! our ban - ners fly;
 2. March on! all dan - ger shun, March on! our du - ty's done;

2d Bass. *f*

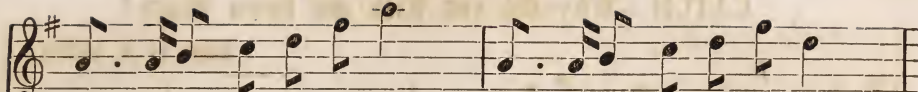
1. March on! all fear de - fy, March on! Our ban - ners fly;
 2. March on! all dan - ger shun, March on! our du - ty's done;

f

March on, the bat - tle's nigh, March a - way to vic - to - ry!
 March on, the bat - tle's won, Home - ward now to lib - er - ty!

March on, the bat - tle's nigh, March a - way to vic - to - ry!
 March on, the bat - tle's won, Home - ward now to lib - er - ty!

March on, the bat - tle's nigh, March a - way to vic - to - ry!
 March on, the bat - tle's won, Home - ward now to lib - er - ty!



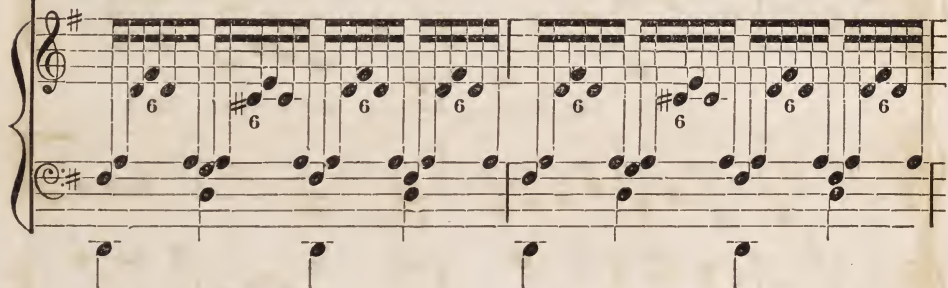
Let the tim - id cow - ard turn, While our hearts with glo - ry burn,
While our drip-ping brands we sheathe, Let the con - quer'd foe - man grieve,



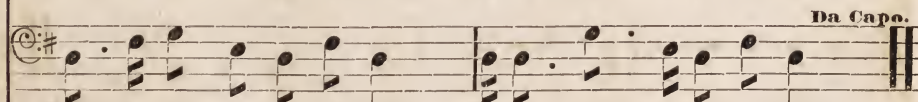
Let the tim - id cow - ard turn, While our hearts with glo - ry burn,
While our drip-ping brands we sheathe, Let the con - quer'd foe - man grieve,



Let the tim - id cow - ard turn, While our hearts with glo - ry burn,
While our drip-ping brands we sheathe, Let the con - quer'd foe - man grieve,



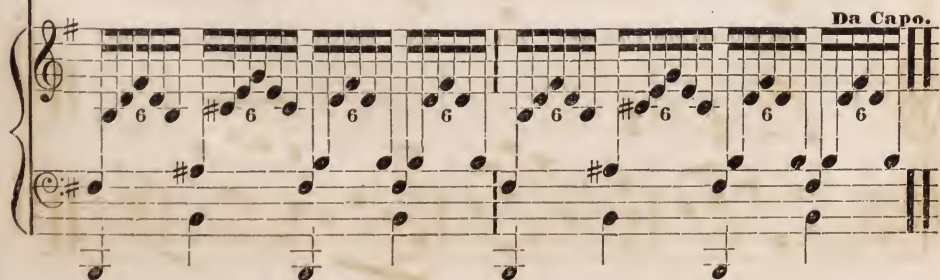

Da Capo.
Hark! the sound of trump and drum, Steady be, they come! they come!
Tell the tale to na - tions all, Tyrants to the earth will fall!



Da Capo.
Hark! the sound of trump and drum, Steady be, they come! they come!
Tell the tale to na - tions all, Tyrants to the earth will fall!



Da Capo.
Hark! the sound of trump and drum, Steady be, they come! they come!
Tell the tale to na - tions all, Tyrants to the earth will fall!



CATCH — Why did you Kick me Down Stairs?

Music by G. LODER.

p

When first I at - tempt - ed your pi - ty to move, When

p

Ah! why, why were you deaf to my prayers?

mf

'Twas right! I will own, to dis - sem - ble your love, *f* 'Twas right to dis -

f

But why did you kick me, kick me down stairs?

pp

p

first I at - tempt - - ed your pi . - - ty to move,

deaf, deaf, deaf to my prayers?

p *f* *p*

sem - ble your love, 'Twas right to dis - sem - - ble your love,

f

But why did you kick me? But why did you kick me down stairs?

STUDENT'S SERENADE.

Music by BENEDICT.

ALLEGRETTO.

1st Tenor. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

2d Tenor. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

1st Bass. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

2d Bass. *f*

Bless'd be the home where love makes his dwelling, Plea-sure and Peace his

ff

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

foot - - steps in - vite; Oh! with what joy each bo - - som is

pp

swell - ing, When two in one tie thus fond - ly u - - nite.

swell - ing, When two in one tie thus fond - ly u - - nite.

swell - ing, When two in one tie thus fond - ly u - - nite.

swell - ing, When two in one tie thus fond - ly u - - nite.

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and a bass clef. The lyrics 'swell - ing, When two in one tie thus fond - ly u - - nite.' are written below each vocal staff. The piano accompaniment is written on a grand staff with treble and bass clefs. The music is in 4/4 time and features a key signature of one sharp (F#).

f Friendship's off-'ring now we bring to thee, We hail this hap - py hour.

f Friendship's off-'ring now we bring to thee, We hail this hap - py hour.

We hail this hap - py hour.

The second system of the musical score continues with four vocal staves and a grand piano accompaniment. The first two vocal staves have the lyrics 'Friendship's off-'ring now we bring to thee, We hail this hap - py hour.' written below them, with a forte (*f*) dynamic marking. The third and fourth vocal staves have the lyrics 'We hail this hap - py hour.' written below them. The piano accompaniment continues with the same key signature and time signature. The system concludes with a final chord in the piano part.

f Calm and sun-ny may life's path-way be, And *p* strewn with ma-ny a flower.

f Calm and sun-ny may life's path-way be, And *p* strewn with ma-ny a flower.

p And strewn with ma-ny a flower.

p And strewn with ma-ny a flower.

ff Hail! *pp* Hail! Bless'd be the home where love makes his

ff Hail! *pp* Hail! Bless'd be the home where love makes his

f Hail! *ff* Hail! *pp* Hail! Bless'd be the home where love makes his

ff Hail! *pp* Hail! Bless'd be the home where love makes his

Cres. *pp*

dwelling, Pleasure and Peace crown this happy, happy hour.

dwelling, Pleasure and Peace crown this happy hour. Tra la la la

dwelling, Pleasure and Peace crown this happy hour.

dwelling, Pleasure and Peace crown this happy hour.

The musical score is for the song "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). It features a vocal melody and a piano accompaniment. The score is written in 4/4 time and includes a key signature of one sharp (F#). The lyrics are: "dwelling, Pleasure and Peace crown this happy, happy hour. Tra la la la". The score includes a crescendo (Cres.) marking and a key signature change from one sharp to one flat (Bb) in the piano part.

3

Tra la la, Tra la la Tra la la

Tra la la la la, Tra la la la la, Tra la la

Tra la, Tra la, Tra la la

Tra la, Tra la, Tra la la

la la, Tra la la, Tra la la, Tra la la la la,

la la, Tra la la la la, Tra la la la la la la la,

la la la la la la, Tra la, Tra la la la la,

la la, Tra la, Tra la la la la,

la la, Tra la, Tra la la la la,

Tra la, Tra la la.

Tra la, Tra la la.

Tra la, Tra la la.

Tra la, Tra la la.

Tra la, Tra la la.

TOAST GLEE.—“Good health to thee.”

Music by G. LODER.

ALLEGRETTO.

1st Tenor. *ff*

Pass the brim - ming cup a - round, a - round, a - round,

2d Tenor. *ff*

Pass the brim - ming cup a - round, a - round, a - round,

Bass. *ff*

Pass the brim - ming cup a - round, a - round, a - round,

6

Chase a - way all care and sor - row; Let no joy - less sound with

Chase a - way all care and sor - row; Let no joy - less sound with

Chase a - way all care and sor - row; all care and sor - row, Let no joy - less

us be found, From time the hours we'll bor - row.

us be found, From time the hours we'll bor - row.

sound be found, From time the hours we'll bor - row.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 'us be found, From time the hours we'll bor - row.' The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Let the toast then hon - or'd be,

Let the toast then hon - or'd be,

Let the toast then hon - or'd be, Good health to thee,

This system continues the musical score. It features the same vocal and piano parts. The lyrics are: 'Let the toast then hon - or'd be,' followed by 'Good health to thee,'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

Sing we all "Good health to thee!" Hours so joy - ful and so

Sing we all "Good health to thee!" Hours so joy - ful and so

Sing "good health to thee! Good health to thee!" Hours so joy - ful and so

The musical score consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The key signature is one flat (B-flat). The vocal parts have lyrics: "Sing we all 'Good health to thee!' Hours so joy - ful and so". The piano part provides harmonic support with chords and moving lines.

Da Capo al fin.

free, We'll length - en out un - til to - mor - row.

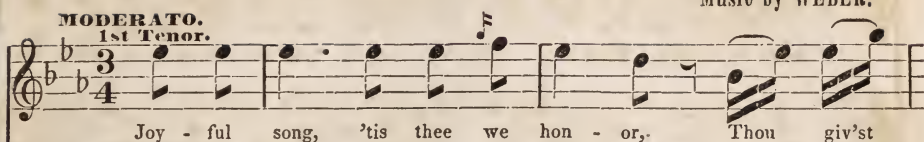
free, We'll length - en out un - til to - mor - row.

free, We'll length - en out un - til to - mor - row.

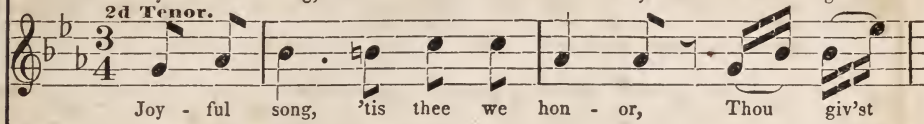
The score continues with repeated lyrics and musical notation. Each vocal part has the lyrics: "free, We'll length - en out un - til to - mor - row." The piano accompaniment continues with chords and moving lines. The phrase "Da Capo al fin." appears three times, indicating the end of the piece.

ODE TO SONG.

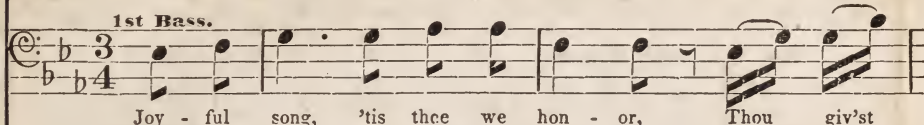
Music by WEBER.

MODERATO.
1st Tenor.

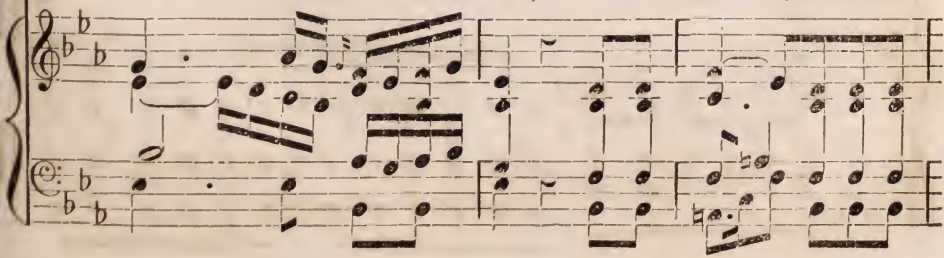
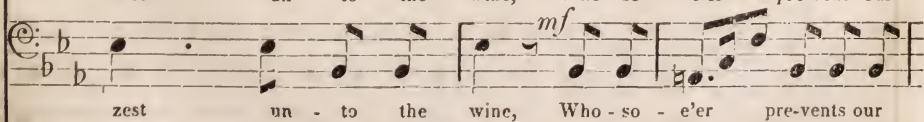
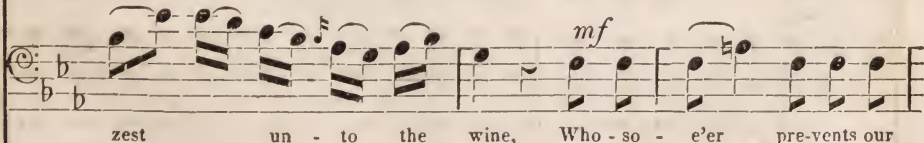
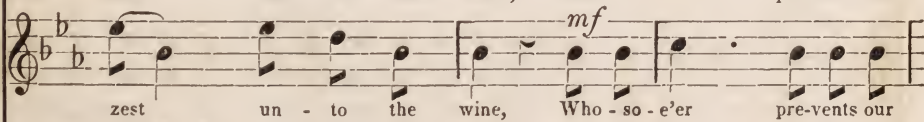
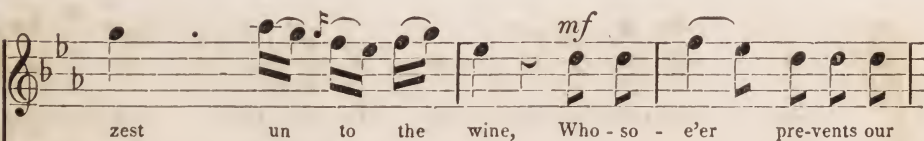
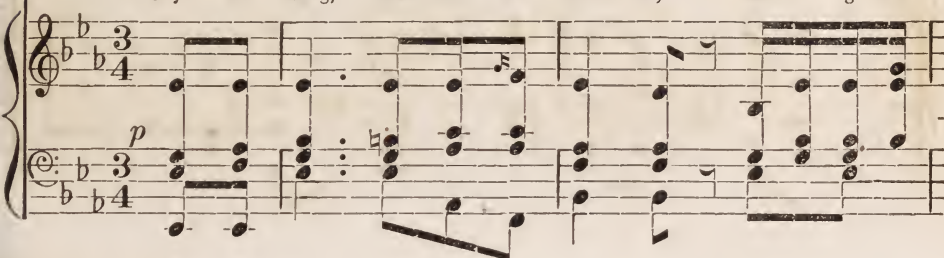
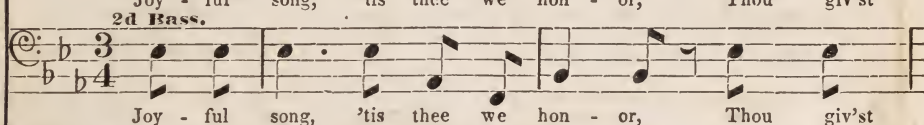
2d Tenor.



1st Bass.



2d Bass.



pp

sing - - ing, Robs us of a joy di - vine. While the

sing - - ing, Robs us of a joy di - vine.

sing - - ing, Robs us of a joy di - vine.

sing - - ing, Robs us of a joy di - vine.

pp

gen' - - rous wine is flow - ing, And our hearts with friend-ship

pp

While the gen'rous wine is flow-ing, And our hearts with love for ab-sent friends are

pp

While the gen'rous wine is flow-ing, And our hearts with love for ab-sent friends are

pp

While the gen'rous wine is flow-ing, And our hearts with love for ab-sent friends are

glow - ing, Then shall mu - sic's glad'-ning strain, O'er the

glow - ing, Then shall mu - sic's glad'-ning strain, O'er the

glow - ing, Then shall mu - sic's glad'-ning strain, O'er the

glow - ing, Then shall mu - sic's glad'-ning strain, O'er the

soul its power re - tain, its power re - tain.

soul its power re - tain, its power re - tain.

soul its power re - tain, its power re - tain.

soul its power re - tain, Yes, o'er the soul its power re - tain.

I GO, SWEET FRIENDS.

Words by Mrs. HEMANS.

WEBER.—Arranged by G. LODER.

ANDANTINO.

1st Tenor. *p*

1. I go, sweet friends, yet think of me When spring's young voice a-

2d Tenor. *p*

2. For - get me not a - round your hearth When cheer - ly smiles the

1st Bass. *p*

1. I go, sweet friends, yet think of me When spring's young voice a-

2d Bass. *p*

2. For - get me not a - round your hearth When cheer - ly smiles the

p

wakes the flowers, For we have wan - - dered

rud - - - dy place, For dear hath been its

wakes the flowers, For we have wan - - dered

rud - - - dy place, For dear hath been its

far and free In those bright hours, the
eve - - ning mirth To me, sweet friends, in

vio - let's hours, In those bright hours, the vio - let's hours.
o - ther days, To me, sweet friends, in o - ther days.
vio - let's hours, In those bright hours, the vio - let's hours.
o - ther days, To me, sweet friends, in o - ther days.

INCONSTANCY.

Words by Sir ROBERT AYTON, Sec'y to the Queen of James VI.

Music by G. LODER.

MODERATO CON MOTO.

1st Tenor.



1. I lov'd thee once, I'll love no more, Thine be the grief as is the
 2. No thing could have my love o'erthrown, If thou hadst still con-tin-ued

2d Tenor.



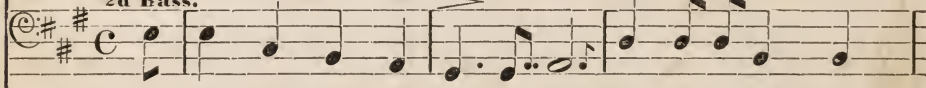
1. I lov'd thee once, I'll love no more, Thine be the grief as

1st Bass.

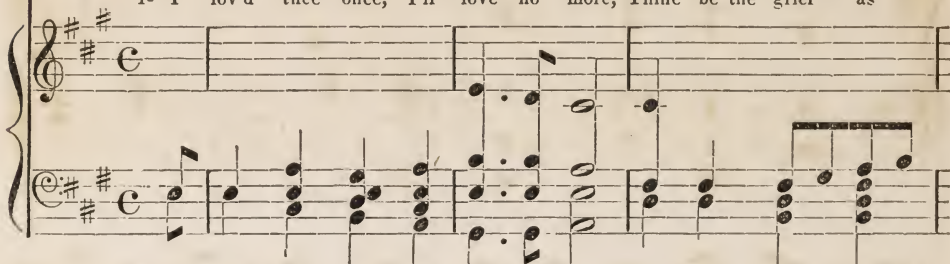


2. No thing could have my love o'erthrown, If thou hadst still con-

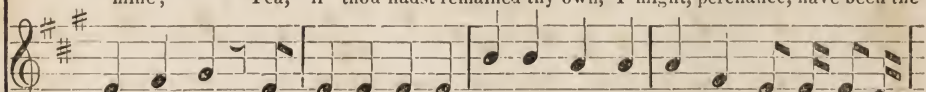
2d Bass.



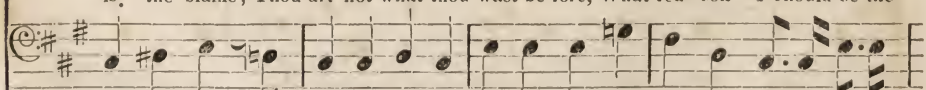
1- I lov'd thee once, I'll love no more, Thine be the grief as



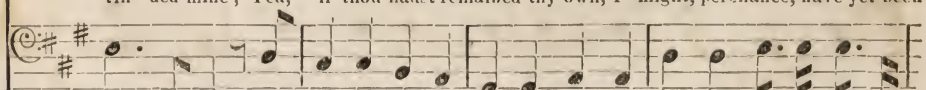
blame; Thou art not what thou wast be-fore, What rea-son I should be the
 mine; Yea, if thou hadst remained thy own, I might, perchance, have been the



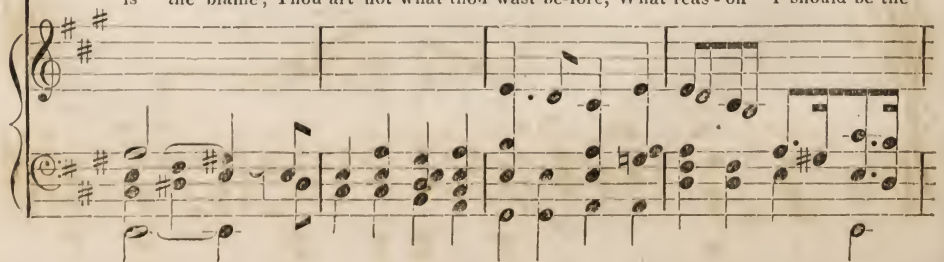
is, the blame; Thou art not what thou wast be-fore, What rea-son I should be the

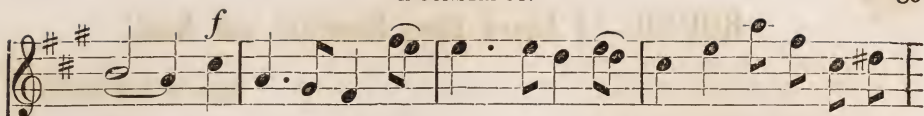


tin-ued mine; Yea, if thou hadst remained thy own, I might, perchance, have yet been



is the blame; Thou art not what thou wast be-fore, What reas-on I should be the

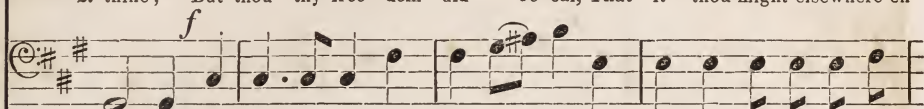




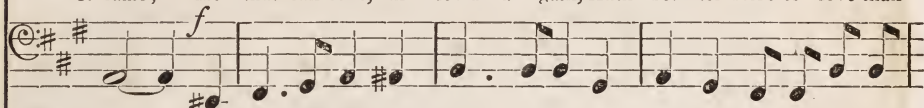
1. same; He that can love, un - lov'd a - gain, Hath bet - ter store of love than



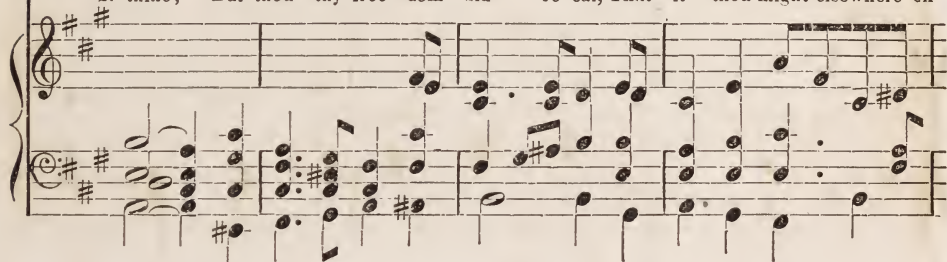
2. thine; But thou thy free - dom did re - cal, That it thou might elsewhere en -



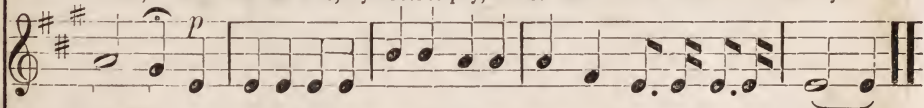
1. same; He that can love, un - lov'd a - gain, Hath bet - ter store of love than



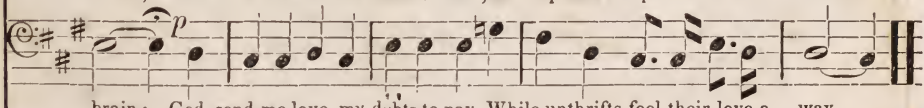
2. thine; But thou thy free - dom did re - cal, That it thou might elsewhere en -



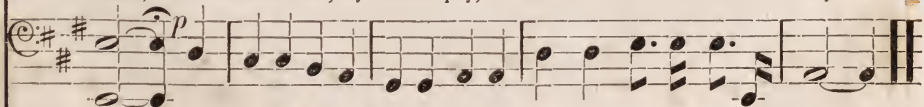
brain; God send me love, my debts to pay, While unthrifths fool their love a - way.



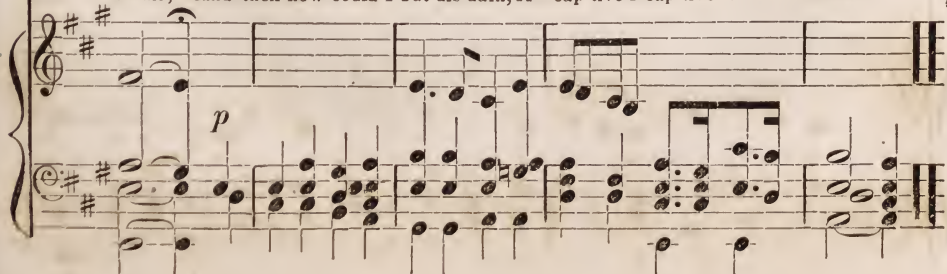
thrall; And then how could I but dis - dain, A cap - tive's cap - tive to re - main.



brain; God send me love, my debts to pay, While unthrifths fool their love a - way.



thrall; And then how could I but dis - dain, A cap - tive's cap - tive to re - main.



ROUND.—"I Loved thee, Beautiful and Kind."

Music by BATTISHILL.

1 *p* I lov'd thee,

2 and plight - ed, plight - ed an e -

3 *p* So al - - tered are thy face and

p

beau - ti - ful and kind, and plight - - - ed

ter - - - - nal vow, I lov'd, I lov'd thee,

mind, so al - tered are thy face and mind, 'twere per - ju -

an e - - ter - nal vow, and plight - - - ed
 beau - ti - - - ful and kind, and plight - - - ed, plight -
 ry to love thee now, to love thee now, 'twere per - ju -

The first system of the musical score is written on four staves. The top three staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "an e - - ter - nal vow, and plight - - - ed", "beau - ti - - - ful and kind, and plight - - - ed, plight -", and "ry to love thee now, to love thee now, 'twere per - ju -".

an e - - - ter - - - - nal vow. 2
 - - - ed an e - - - - ter - - - - nal vow. 3
 ry to love thee, love thee now. 1

The second system of the musical score is written on four staves. The top three staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "an e - - - ter - - - - nal vow." (marked with a 2), "- - - ed an e - - - - ter - - - - nal vow." (marked with a 3), and "ry to love thee, love thee now." (marked with a 1).

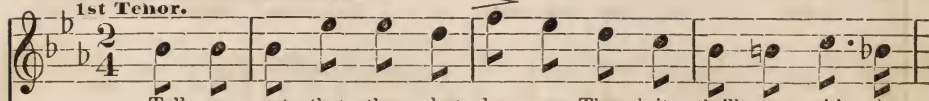
INDIAN LOVE.

Words from the "New Mirror."

Music by G. LODER.

ANDANTE ESPRESSIVO.

1st Tenor.



Tell me not that thou dost love me, Though it thrill me with de-

2d Tenor.



Tell me not that thou dost love me, Though it thrill me with de-

1st Bass.

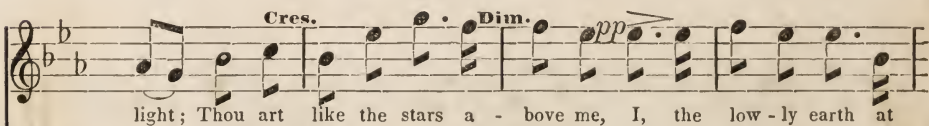


Tell me not that thou dost love me, Though it thrill me with de-

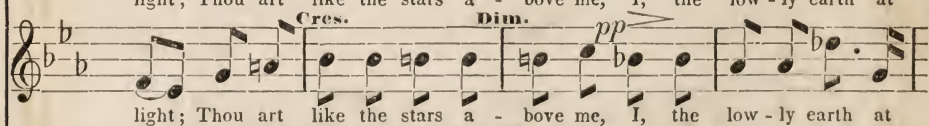
2d Bass.



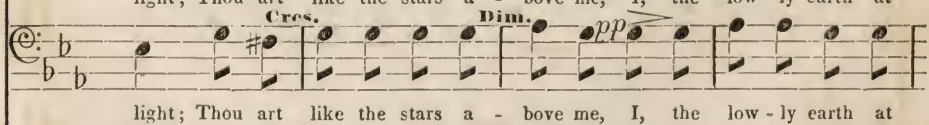
Tell me not that thou dost love me, Though it thrill me with de-



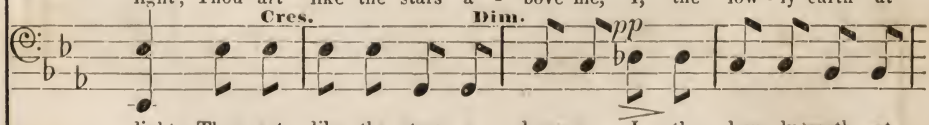
light; Thou art like the stars a - bove me, I, the low - ly earth at



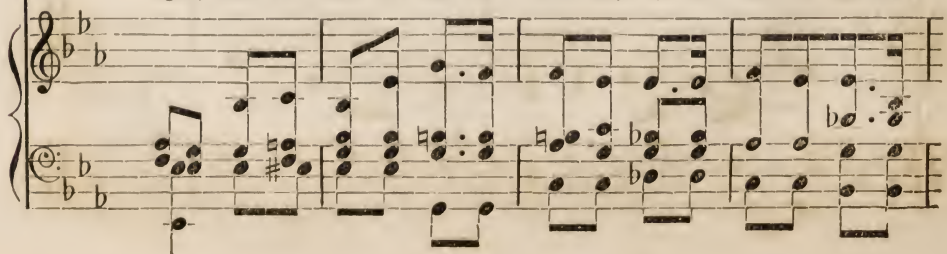
light; Thou art like the stars a - bove me, I, the low - ly earth at



light; Thou art like the stars a - bove me, I, the low - ly earth at



light; Thou art like the stars a - bove me, I, the low - ly earth at



night, I, the low - ly earth at night. Hast thou (from kings de-

night, I, the low - ly earth at night. Hast thou (thou from kings de-

night, I, the low - ly earth at night. Hast thou (thou from kings de-

night, I the low - ly earth at night. (de-

scend - ed) Loved the In - dian cot - tage - born, And shall

scend - ed) Loved the cot - tage - born, And shall

scend - ed) Loved the cot - tage - born, And shall

scend - ed) Loved the cot - tage - born, And shall

she, whom Love be - friend-ed, Dar - ken all thy hope - ful morn ? Go, and

she, whom Love be - friend - ed, Dar - ken all thy hope - ful morn ? Go, and

she, whom Love be - friend-ed, Dar - ken all thy hope - ful morn ? Go, and

she, whom Love be - friend-ed, Dar - ken all thy hope - ful morn ? Go, and

for thy fa - ther's glo - ry, Wed the blood that's pure and free; 'Tis e-

for thy fa - ther's glo - ry, Wed the blood that's pure and free; 'Tis e-

for thy fa - ther's glo - ry, Wed the blood that's pure and free; 'Tis e-

for thy fa - ther's glo - ry, Wed the blood that's pure and free; 'Tis e-

Cres. Dim. *pp* *f*
 nough to gild my sto - ry That I once was loved by thee, That I

Cres. Dim. *pp* *f*
 nough to gild my sto - ry That I once was loved by thee, That I

Cres. Dim. *pp* *f*
 nough to gild my sto - ry That I once was loved by thee, That I

Cres. Dim. *pp* *f*
 nough to gild my sto - ry That I once was loved by thee, That I

pp
 once was loved by thee.

pp
 once was loved by thee, was loved by thee.

pp
 once was loved by thee, was loved by thee.

pp
 once was loved by thee.

pp
 once was loved by thee.

ROMANCE FROM EURYANTHE.

Words by F. W. ROSIER.

Music by WEBER.

ANDANTE CON MOTO.

1st Tenor.

1. In the twi - light glade at ev' - ning, Once I used with thee to

2d Tenor.

2. Of the flow'rs our path be - deck - ing, Oft I've made a wreath so

1st Bass.

3. Oft I've thought 'mid bat - tle storm - ing, Of that qui - et twi - light

2d Bass.

1. In the twi - light glade at ev' - ning, Once I used with thee to

pp

Dim.

stray, While the moon and stars so bright - ly, Cheer'd our

Cres.

fair, Where the rose with li - lies blenā - ed, In - ter -

Cres.

spot, And the vows which while I breathe, Can nev - er

Cres.

stray, While the moon and stars so bright - ly, Cheer'd our

Dim.

Dim.

love - ly lone - ly way, There, while dark - - ly

twin'd thy ra - ven hair, There, with nought but

nev - er be for - got, Though mis - - - for - - - tune's

love - ly lone - ly way, There, while dark - - - ly

p

boughs hung o'er us, List' - - - ning to the

heav'n a - bove us, Hand in hand, and

low'r - - ing o'er us, Though the wreaths of

boughs hung o'er us, List' - - - ning to the

Cres.

Cres.

Cres.

Cres.

night - wind's sigh, While the night - - in - gale so sweet - ly, To our
heart to heart, Lov - er's vows so oft re - peat - ing, Nev - er
flow'rs are gone, Faith - ful still the heart is beat - ing In this
night - wind's sigh, While the night - - in - gale so sweet - ly, To our

ears brought mu - sic nigh, To our ears brought mu - sic nigh.
nev - er more to part, Nev - er, nev - er more to part.
breast for thee a - lone, In this breast for thee a - lone.
ne - - ver more to part, nev - er more to part.
breast for thee a - lone, for thee a - lone.
ears brought mu - sic nigh, brought mu - sic nigh.

I GAZED UPON THE VERDANT PLAIN.

Words by G. E. SHIRLEY.

Music by G. LODER.

CON SENTIMENTO.

1st Tenor. *p*

1. I gazed up - on the ver - dant plain All bloom - ing, fair, and gay,

2d Tenor. *p*

2. I gazed up - on the world a - round, Men wand'ring to and fro,

1st Bass. *p*

1. I gazed up - on the ver - dant plain All bloom - ing, fair, and gay,

2d Bass. *p*

2. I gazed up - on the world a - round, Men wand'ring to and fro,

Still as the smooth un - ruf - - fled main, Tran - quil as Sab - bath

Some pleased with ev' - - ry emp - - ty sound, Some mournful, full of

Still as the smooth un - ruf - - fled main, Tranquil as Sab - bath

Still as the main, Tranquil as Sab - bath
Some mourn - - - ful, Some mournful, full of

I GAZED UPON THE VEDANT PLAIN.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two main systems, each with four staves. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are written below the vocal staves. The piano accompaniment is written on the bottom two staves of each system. The score includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo). The lyrics are as follows:

day, I looked with-in, and gaz - ing there Saw no - thing ver - dant,
 woe, The world with - in me seemed the same, No no - - - thing
 plea - - - sure

day, I looked with - in, and gaz - ing there Saw no - thing ver - dant
 plea - sure is there

woe, The world with - in me seemed the same, No no - - - thing
 plea - - - sure

no - - thing fair. I gazed up - on the ver - dant plain, All
 with - - out pain. I gazed up - on the world a - round, Men

no - - thing fair. I gazed up - on the ver - dant plain, All
 with - - out pain. I gazed up - on the world a - round, Men

bloom-ing, fair, and gay, Still as the smooth un - ruf - - fled main,
wand'-ring to and fro, Some pleased with ev' - ry emp - ty sound,
bloom-ing, fair, and gay, Still as the smooth un - ruf - - fled main,
wand'-ring to and fro, Still Some as the main, mourn - - - ful

Tran-quil as Sab - bath morn, Tran-quil as Sab - bath morn.
Some mournful, full of woe, Some mournful, full of woe.
Tran-quil as Sab - bath morn, Tran-quil as Sab - bath morn.
Some mournful, full of woe, Some mournful, full of woe.

HARVEST HOME.

Old English Melody.

ANDANTINO.

1st Tenor.

1. The har - vest moon is in the sky, The west seems all on
2. Let ev' - ry man that housed the corn Pour out the nut - brown

2d Tenor.

1. The har - vest moon is in the sky, The west seems all on
2. Let ev' - ry man that housed the corn Pour out the nut - brown

Bass.

1. The har - vest moon is in the sky, The west seems all on
2. Let ev' - ry man that housed the corn Pour out the nut - brown

fire, The corn shall all be housed and dry, Be - fore the light ex-
ale, And pledge on high from each full horn, The sic - kle and the

fire, The corn shall all be housed and dry, Be - fore the light ex-
ale, And pledge on high from each full horn, The sic - kle and the

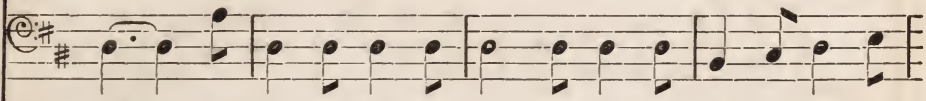
fire, The corn shall all be housed and dry, Be - fore the light ex-
ale, And pledge on high from each full horn, The sic - kle and the



pire. From ev' - ry field the wa - gons come, With sheaves piled fast and
flail; The arms the stand - ing corn that reap, May be their coun-try's



pire. From ev' - ry field the wa - gons come, With sheaves piled fast and
flail; The arms the stand - ing corn that reap, May be their coun-try's



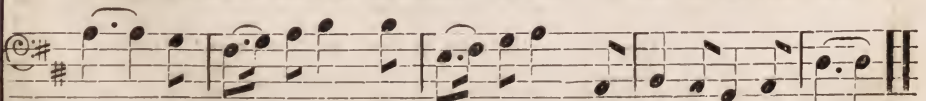
pire. From ev' - ry field the wa - gons come, With sheaves piled fast and
flail; The arms the stand - ing corn that reap, May be their coun-try's



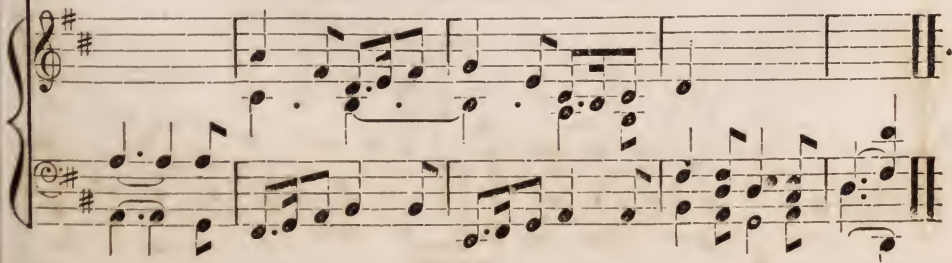
high, The reap - ers shout the har - vest home, The har-vest home we cry.
shield, From foes their na - tive home to keep, Up - on the bat - tle field.



high, The reap - ers shout the har - vest home, The har-vest home we cry.
shield, From foes their na - tive home to keep, Up - on the bat - tle field.



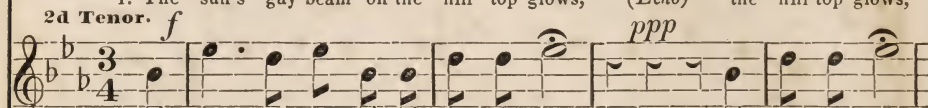
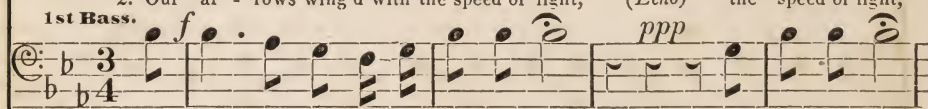
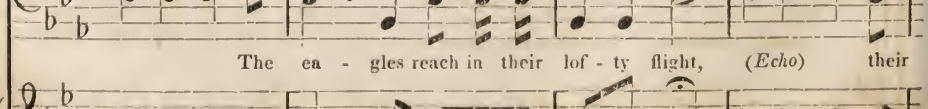
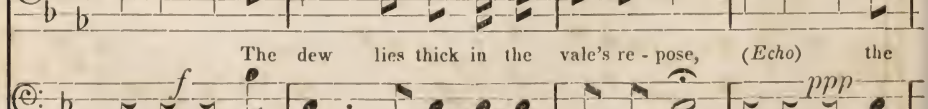
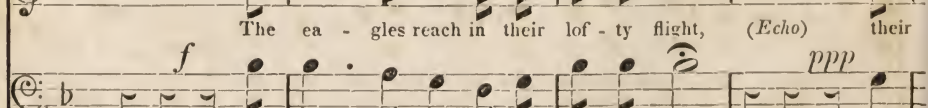
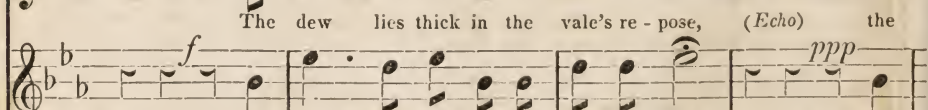
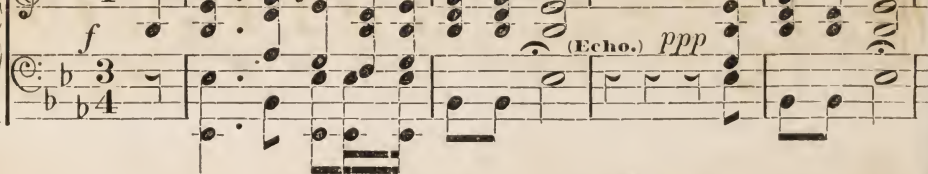
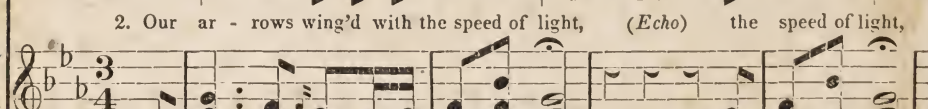
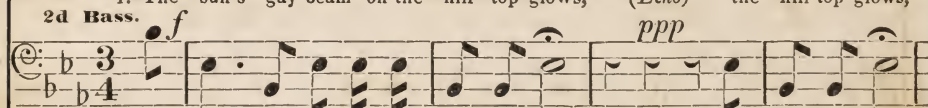
high, The reap - ers shout the har - vest home, The har-vest home we cry.
shield, From foes their na - tive home to keep, Up - on the bat - tle field.



HUNTING CHORUS FROM EURYANTHE.

Words by F. W. ROSIER.
ALLEGRO MARCATO.

Music by WEBER.

1st Tenor. *f*2d Tenor. *f*1st Bass. *f*2d Bass. *f*

mf

vale's re-*pose*. Be - fore the lark we leave our rest, New

mf

lof - ty flight. We rouse the wolf with - in his den, And

mf

vale's re-*pose*. Be - fore the lark we leave our rest, New

mf

lof - ty flight. We rouse the wolf with - in his den, And

f

plea-sures rise with - in the breast.

swift pur - sue him through the glen.

p

plea-sures rise ✓ with - in the breast. Then cir - cle the morn-ing cup a -

p

swift pur - sue him through the glen. With cou - rage we fol-low o'er the

p

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into two systems. The first system contains the first two lines of the chorus, and the second system contains the next two lines. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are written below the vocal staves, and the piano part has no lyrics. The score includes dynamic markings such as *Cres.* (Crescendo), *ff* (fortissimo), and *pp* (pianissimo). The lyrics are: "Then cir - cle the morn-ing cup a - round, And With cour - age we fol - low o'er the ground, Our round, Then cir - cle the morn-ing cup a - round, And ground, With cour - age we fol - low o'er the ground, Our joy - ful the horns in cho - rus sound, No joy - like the chase can e'er be horns through the woods and vales re - sound, No joy like the chase can e'er be joy - ful the horns in cho - rus sound, No joy like the chase can e'er be horns through the woods and vales re - sound, No joy like the chase can e'er be".

Cres. *ff*

Then cir - cle the morn-ing cup a - round, And

Cres. *ff*

With cour - age we fol - low o'er the ground, Our

Cres. *ff*

round, Then cir - cle the morn-ing cup a - round, And

Cres. *ff*

ground, With cour - age we fol - low o'er the ground, Our

Cres. *ff*

joy - ful the horns in cho - rus sound, No joy - like the chase can e'er be

pp

horns through the woods and vales re - sound, No joy like the chase can e'er be

pp

joy - ful the horns in cho - rus sound, No joy like the chase can e'er be

pp

horns through the woods and vales re - sound, No joy like the chase can e'er be

pp

ff

found, *ff* And joy - ful the horns in cho - rus sound; No

found, Our horns through the woods and vales re - sound; No

found, *ff* And joy - ful the horns in cho - rus sound; No

found, *ff* Our horns through the woods and vales re - sound; No

f

Sva.

joy like the chase can e'er be found, (*ppp* Echo) Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) Can e'er be found.

joy like the chase can e'er be found, (*ppp* Echo) Can e'er be found.

ppp (*ppp* Echo)

THE WINTERLIED.

Words by * * *.
MODERATO CON MOTO.

Music by MENDELSSOHN.

1st Tenor. *mf* *p*

1. The win - ter blast is howl - ing drear, The i - ci - cles hang
2. A hap - py blithe - some child was I, Like bloom - ing, frolic

2d Tenor. *mf* *pp*

2. A hap - py blithe - some child was I, child was

1st Bass. *mf* *pp*

1. The win - ter blast is howl - ing drear, howl - ing

2d Bass. *mf* *pp*

2. A hap - py blithe - some child was I, child was

p *pp*

Cres. **Dim.**

low; The trees their leaf - less branches rear, The hol - ly ber - ries
May;

Cres. **Dim.**

I; Ere Sum - mer's glo - rious prime was nigh, Stern Autumn brought de -

Cres. **Dim.**

drear; The trees their leaf - less branches rear, The hol - ly ber - ries

Cres. **Dim.**

I; Ere Sum - mer's glo - rious prime was nigh, Stern Au - tumn brought de -

p

glow; A - - round the cheer - ful Christ - - mas hearth, Dear

cay; Now Win - - ter's blast is howl - - ing by, All

glow;

p

glow; A - round the cheer - - ful Christ - mas hearth,
cay; Now Win - ter's blast is howl - ing by,

friends are clust' - ring nigh, For me no hope is

mourn - ful and a - lone, I'll lay me calm - ly

friends are clust' - ring nigh, For me no hope is

Dear friends are clust - - ring nigh, For me no hope is
All mourn - ful and a - lone, I'll lay me calm - ly

pp

left on earth, 'Tis hard so young to die, 'Tis

down to die, For me all joy is flown, For

pp

left on earth, 'Tis hard so young to die, to

pp

left on earth, 'Tis hard so young to die, so young to

down to die, For me all joy is flown, all joy is

pp

pp

hard so young, so young to die, 'Tis hard so young, so young to die.

me, for me all joy is flown, For me, for me all joy is flown.

die, - - - - - so young to die.

flown, - - - - - all joy is flown,

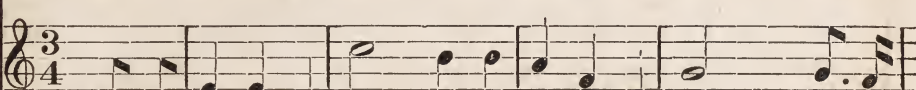
ROUND.—"To our Musical Club."

1 

To our mu - si - cal club here's long life and pros - per - i - ty, May it

2 

May con - cord and har - mo - ny ev - er a - bound, And di -

3 

May the song and the glee go a - round and a - round, Till com -



 2

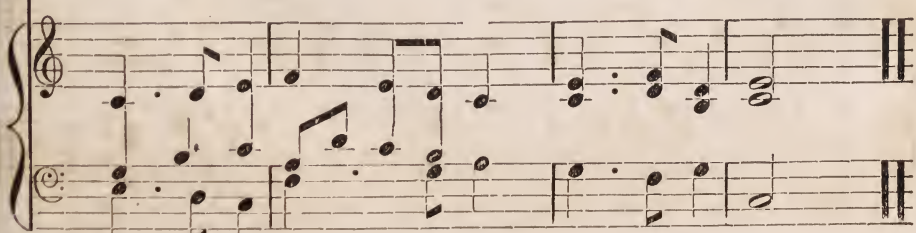
flour - ish with us, and so on to pos - ter - i - ty;

 3

vi - sions here on - - ly in our mu - sic be found;

 1

pan - ions are wea - - - ry of mu - si - cal sound.



OFT IN THE STILLY NIGHT.

MOORE'S Melodies.

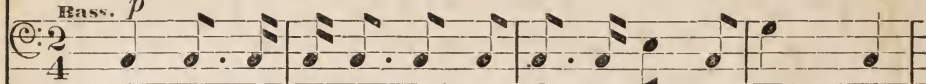
GRAZIOSO.

1st Tenor. *p*

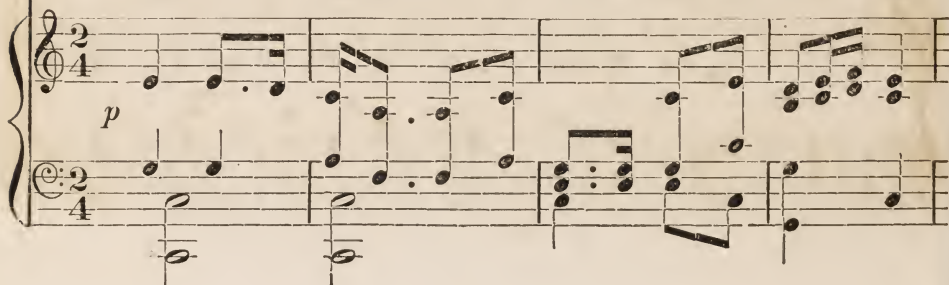
1. Oft in the stil - ly night, Ere slum - bers chain hath bound me,
 2. When I re - mem - ber all The friends so linked to - ge - - ther,

2d Tenor. *p*

1. Oft in the stil - ly night, Ere slum - bers chain hath bound me,
 2. When I re - mem - ber all The friends so linked to - ge - - ther,

Bass. *p*

1. Oft in the stil - ly night, Ere slum - bers chain hath bound me,
 2. When I re - mem - ber all The friends so linked to - ge - - ther,



Cres.

Dim.



Fond mem' - ry brings the light of o - ther days a - round me; The
 I've seen a - round me fall Like leaves in win - try wea - ther, I

Cres.

Dim.



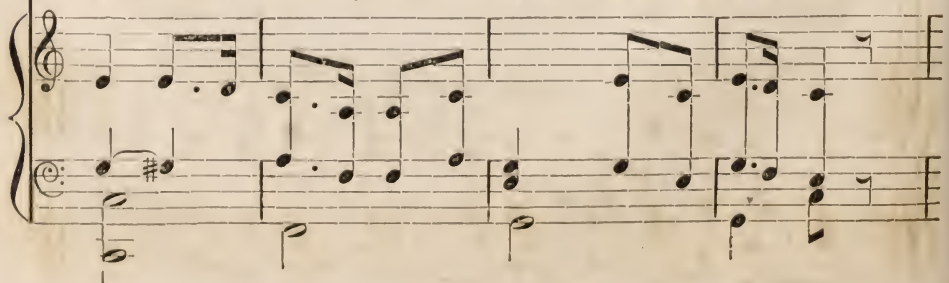
Fond mem' - ry brings the light of o - ther days a - round me; The
 I've seen a - round me fall Like leaves in win - try wea - ther, I

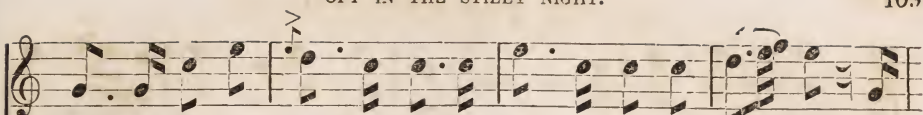
Cres.

Dim.

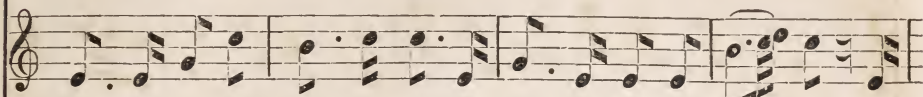


Fond mem' - ry brings the light of o - ther days a - round me; The
 I've seen a - round me fall Like leaves in win - try wea - ther, I





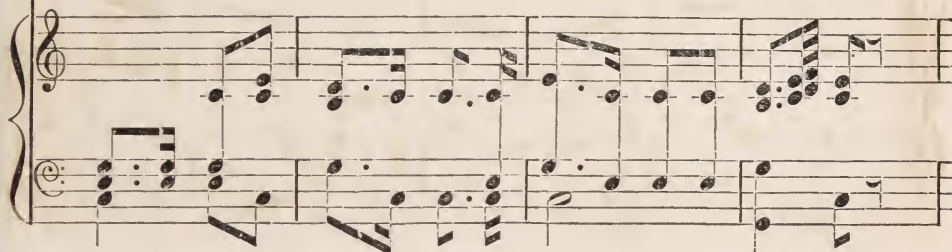
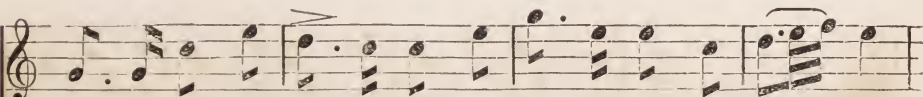
smiles, the tears of boy-hood's years, The words of love then spo - ken, The
feel like one who treads a - lone Some ban - quet hall de - sert - ed, Whose



smiles, the tears of boy-hood's years, The words of love then spo - ken, The
feel like one who treads a - lone Some ban - quet hall de - sert - ed, Whose



smiles, the tears of boy-hood's years, The words of love then spo - ken, The
feel like one who treads a - lone Some ban - quet hall de - sert - ed, Whose

eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - - ken;
lights are fled, whose gar - lands dead, And all but me de - part - - ed;



eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - - ken;
lights are fled, whose gar - lands dead, And all but me de - part - - ed;



eyes that shone, now dimm'd and gone, The cheer - ful hearts now bro - - ken;
lights are fled, whose gar - lands dead, And all but me de - part - - ed;



Thus in the stil - ly night Ere slum - ber's chain hath bound me,

Thus in the stil - ly night Ere slum - ber's chain hath bound me,

Thus in the stil - ly night Ere slum - ber's chain hath bound me,

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in grand staff (treble and bass clefs). The lyrics are repeated on each vocal staff.

Fond mem' - ry brings the light of o - ther days a - round me.

Fond mem' - ry brings the light Of o - ther days a - round me.

Fond mem' - ry brings the light Of o - ther days a - round me.

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in grand staff. The lyrics are repeated on each vocal staff, with a key signature change to one sharp (F#) indicated by a sharp sign on the second staff.

LIGHTLY TREAD.

Composed by JOHN SCOTLAND.

ANDANTE.

1st Tenor. *p*
 Light - ly tread, 'tis hal - lowed ground; Hark! a-

2d Tenor. *p*
 Light - ly tread, 'tis hal - lowed ground; Hark! a-

Bass. *p*
 Light - ly tread, 'tis hal - lowed ground; Hark! a-

Cres.
 bove, be - low, a - round, Fai - - ry bands their

Cres.
 bove, be - low, a - round, Fai - - ry bands their

Cres.
 bove, be - low, a - round, Fai - - ry bands their

p

vi - - gils keep, While frail mor - tals sink to sleep.

p

vi - - gils keep, While frail mor - tals sink to sleep.

p

vi - - gils keep, While frail mor - tals sink to sleep.

mf Cres. *Dim.*

Gilds the brook that

pp *mf Cres.* *Dim.*

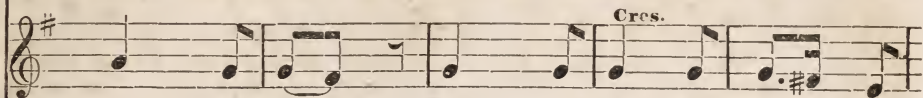
And the moon with fee - ble rays, Gilds the brook that

pp *mf Cres.* *Dim.*

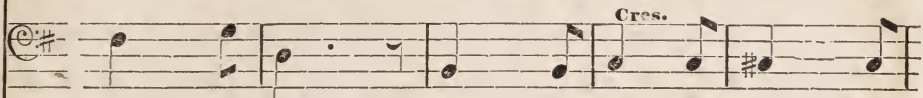
And the moon with fee - ble rays, Gilds the brook that



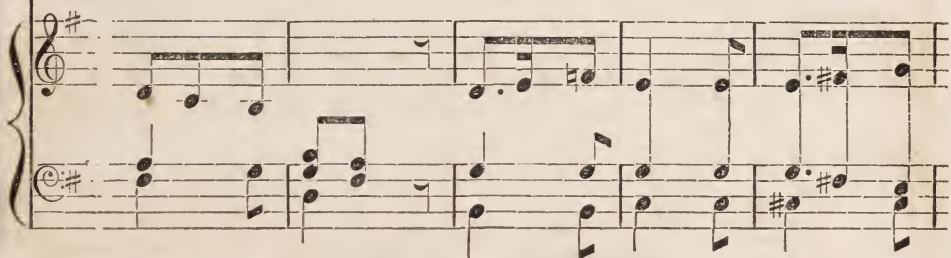
bub - - bling plays, As in mur - murs soft it



bub - - bling plays, As in mur - murs soft it



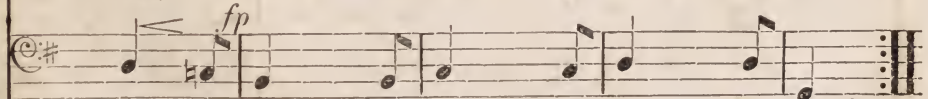
bub - - bling plays, As in mur - murs soft it



flows, Mu - - - sic meet for lov - - - er's woes.



flows, Mu - - - sic meet for lov - - - er's woes.



flows, Mu - - - sic meet for lov - - - er's woes.



TO ALEXIS. (With a rose.)

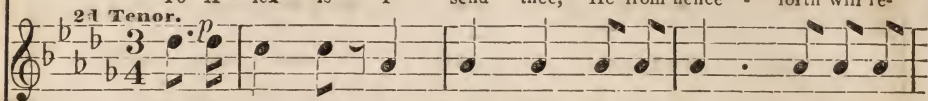
HIMMEL.—Harmonized by G. LODER.

ALLEGRETTO GRAZIOSO.

1st Tenor.



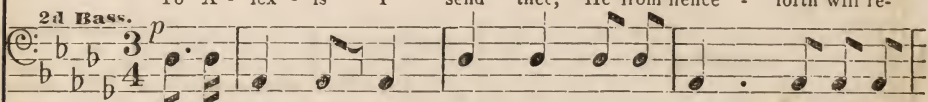
To A - lex - is I send thee, He from hence - forth will re-



To A - lex - is I send thee, He from hence - forth will re-



To A - lex - is I send thee, He from hence - forth will re-



To A - lex - is I send thee, He from hence - forth will re-



gard thee; Smile when he shall look to - ward thee, Be as



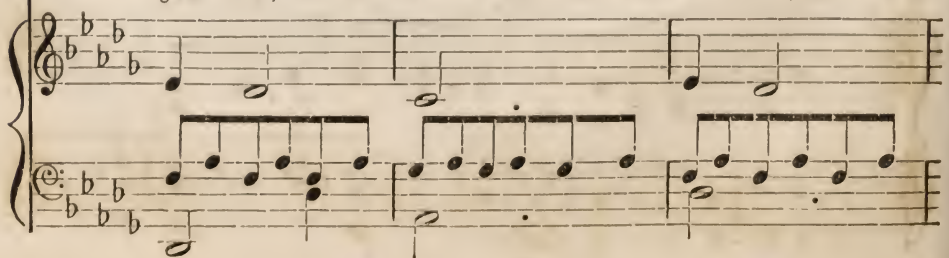
gard thee; Smile when he shall look to - ward thee, Be as



gard thee; Smile when he shall look to - ward thee, Be as



gard thee; Smile when he shall look to - ward thee, Be as



First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "I my-self should be, From the bud just newly blown, I send him". Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The piano part features arpeggiated chords.

I my-self should be, From the bud just newly blown, I send him

I my-self should be, From the bud just newly blown, I send him

I my-self should be, From the bud just blown, I

I my-self should be, From the bud just blown, I

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "thee, he will ca - res thee, Ah! then, Ah! then his". Dynamic markings include *pp* (pianissimo). The piano part continues with arpeggiated figures.

thee, he will ca - res thee, Ah! then, Ah! then his

thee, he will ca - res thee, Ah! then, Ah! then his

send him thee, I send thee, Ah! then, Ah! then his

send him thee, I send thee, Ah! then, Ah! then his

lips shall fond - ly press thee, shall fond - ly, fond - ly

lips shall fond - ly press thee, shall fond - ly, fond - ly

lips shall fond - ly press thee, shall fond - ly, fond - ly

lips shall fond - ly press thee, shall fond - ly, fond - ly

The first system of the musical score for 'TO ALEXIS.' consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and 4/4 time. They all sing the lyrics 'lips shall fond - ly press thee, shall fond - ly, fond - ly'. The fifth staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and a treble line with chords and eighth notes.

press thee, All thy im - port shall be known, Like a breathing kiss, sweet

press thee, All thy im - port shall be known, Like a breathing kiss, sweet

press thee, All thy im - port shall be known, Like a breathing kiss, sweet

press thee, All thy im - port shall be known, Like a breathing kiss, sweet

The second system of the musical score continues the piece. It also consists of five staves. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics 'press thee, All thy im - port shall be known, Like a breathing kiss, sweet'. The piano accompaniment continues with a similar pattern of eighth notes in the bass and chords in the treble.

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

flow'r, Thou must soft - - - ly tell him, mind me, Where his

Rall.
thoughts must tend to find me, At the sun - ny noon-tide hour.

Rall.
thoughts must tend to find me, At the sun - ny noon-tide hour.

Rall.
thoughts must tend to find me, At the sun - ny noon-tide hour.

Rall.
thoughts must tend to find me, At the noon - - - tide hour.

BY 'MY SIGHS.

BEETHOVEN.—Arranged by G. LODER.

ADAGIO CON ESPRESSIONE.

1st Tenor. *p*

By my sighs you may dis - cov - er What soft

2d Tenor. *p*

By my sighs you may dis - cov - er What soft

1st Bass. *p*

By my sighs you may dis - cov - er What soft

2d Bass. *p*

By my sighs you may dis - cov - er What soft

p

wish - es touch my heart; Eyes can speak, and tell the

wish - es touch my heart; Eyes can speak, and tell the

wish - es touch my heart; Eyes can speak, and tell the

wish - es touch my heart; Eyes can speak, and tell the

lov - er What the tongue must not im - - part.

lov - er What the tongue must not im - - part.

lov - er What the tongue must not im - - part.

lov - er What the tongue must not im - - part.

SECOND VERSE.

Blushing shame forbids revealing
 Thoughts your breast may disapprove;
 But 'tis hard, and past concealing,
 When we truly, fondly love.

I KNOW THAT THY YOUNG HEART IS CHANGED.

Words by ALFRED BISHOP, Esq.

Music by G. LODER.

CON ESPRESSIONE.

1st Tenor. *p*

1. I know that thy young heart is changed, Thy step is light and

2d Tenor. *p*

2. I see them bend - ing at thy shrine, I hear them fond - ly

1st Bass. *p*

1. I know that thy young heart is changed, Thy step is light and

2d Bass. *p*

2. I see them bend - ing at thy shrine, I hear them fond - ly

p

free, And ma - ny hearts a - - round thee cling, But

breathe Soft ac - cents in thy will - ing ear; But

free, And ma - ny hearts a - - round thee cling, But

breathe Soft ac - cents in thy will - ing ear; But

can they love like me? But can they love like me? Fond
oh! they will de - ceive, But oh! they will de - ceive, Soft
can they love like me? But can they love like me? Fond
oh! they will de - ceive, But oh! they will de - ceive,

hearts a - round thee cling, But can they love like me?
ac - cents in thy ear, But oh! they will de - ceive,
hearts a - round thee cling, But can they love like me?
But can oh! they love will like de - - - ceive.

MARINER'S SONG.

Music by MICHAEL HAYDN.

VIVACE.
1st Tenor.

1. Come fill the bowl, let north wind howl, The

2d Tenor.

2. Though waves high roll, let not a soul On

1st Bass.

1. Come fill the bowl, let north wind howl, The

2d Bass.

2. Though waves high roll, let not a soul On

sun in the ocean is sink - - - - -

dan - - - gers ev - er be think - - - - -

sun in the ocean is sink - - - - -

dan - - - gers ev - er be think - - - - -

ing; The north - ern bear sends fros - ty air, Be

ing; With glass in hand we'll hail the land, Be

ing; The north - ern bear sends fros - ty air, Be

ing; With glass in hand we'll hail the land, Be

drink - ing, boys, be drink - - - - - ing.

drink - ing, boys, be drink - - - - - ing.

drink - - ing, boys, now be drink - - - - - ing.

drink - - ing, boys, now be drink - - - - - ing.

THE DAYS WHEN WE WENT GYPSYING.

SPORLE.—Harmonized by G. LODER.

MODERATO CON ANIMA.

1st Tenor.

1. In the days when we went gyp - sy - ing, A long time a - go, The

2d Tenor.

2. We fill'd a glass to ev' - ry lass, And all our friends most dear, And

1st Bass.

1. In the days when we went gyp - sy - ing, A long time a - go,

2d Bass.

2. We fill'd a glass to ev' - ry lass, And all our friends most dear,

lads and las-ses in their best Were dress'd from top to toe; We danc'd and sung the

wish'd them ma-ny hap - py days, And many a hap-py year; To friends a-way we

Were dress'd from top to toe; We danc'd and sung the

And many a hap-py year; To friends a-way we

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom two staves are in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the staves.

joc - und song up - on the for - est green, And naught but mirth and
 turn'd our thoughts With feel - ings kind and free, And oh! we wish'd them

The second system of the musical score consists of four staves, continuing from the first system. It features the same instrumentation and key signature. The lyrics continue across the staves.

jol - li - ty A - round us could be seen; And thus we pass'd the time, Nor
 with us there Be - neath the for - est tree; And thus we pass'd the pleasant time, Nor
 jol - li - ty A - round us could be seen; And thus we pass'd the pleasant time, Nor
 with us there Be - neath the for - est tree; And thus we pass'd the time, Nor

thought of care or woe, In the days when we went gyp - sy - ing A long time a -

thought of care or woe, In the days when we went gyp - sy - ing A long time a -

thought of care or woe, In the days when we went gyp - sy - ing A long time a -

thought of care or woe, In the days when we went gyp - sy - ing A long time a -

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is a grand staff for piano accompaniment. The key signature has two flats (Bb and Eb). The lyrics are: 'thought of care or woe, In the days when we went gyp - sy - ing A long time a -'. The word 'Cres.' is written above the final notes of each vocal line.

go, In the days when we went gyp - sy - ing, A long time a - go.

go, In the days when we went gyp - sy - ing, A long time a - go.

go, In the days when we went gyp - sy - ing, A long time a - go.

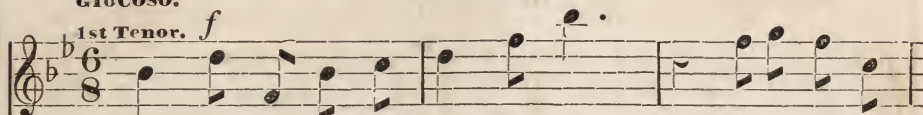
go, In the days when we went gyp - sy - ing, A long time a - go.

The second system of the musical score also consists of five staves, with the same vocal and piano parts as the first system. The key signature remains two flats. The lyrics are: 'go, In the days when we went gyp - sy - ing, A long time a - go.'. The word 'f' (forte) is written above the first notes of each vocal line.

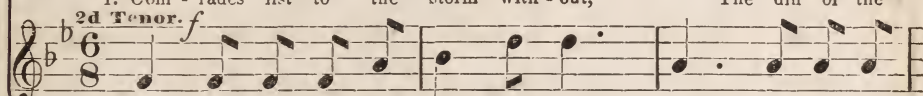
COMRADES, LIST TO THE STORM WITHOUT.

Arranged from Zampa, by G. LODER.

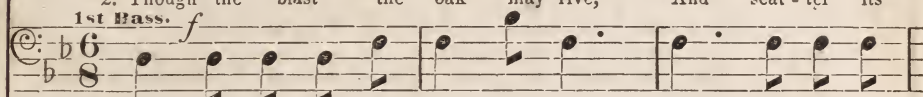
GIOCO SO.

1st Tenor. *f*

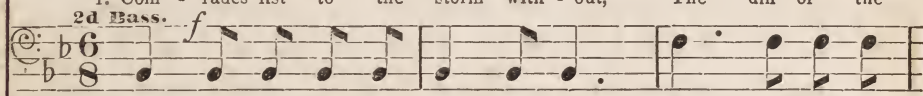
1. Com - rades list to the storm with - out, The din of the

2d Tenor. *f*

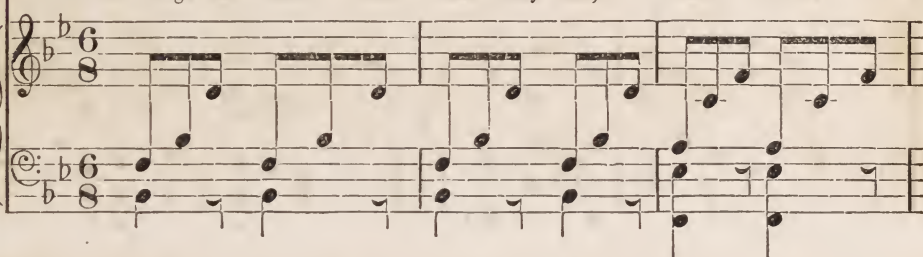
2. Though the blast the oak may rive, And scat - ter its

1st Bass. *f*

1. Com - rades list to the storm with - out, The din of the

2d Bass. *f*

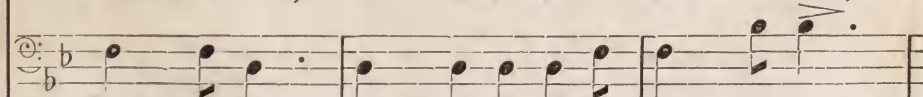
2. Though the blast the oak may rive, And scat - ter its



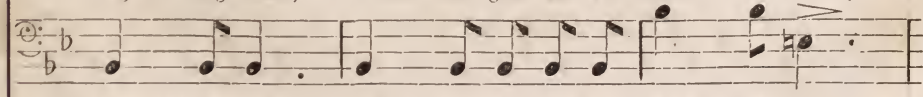
rag - - ing wind; Sound the glee and the cho - - rus shout,



branch-es a - round, Still the oak with the storm can strive,



rag - - ing wind; Sound the glee and the cho - - rus shout,



branch-es a - round, Still the oak with the storm can strive,



God Bac - chus sits en - shrined. Can-ker-ing care from our hearts we cast,
Till rent the trunk be found. Like the brave oak to our homes we cling,

God Bac - chus sits en - shrined. Care from our hearts we cast.
Till rent the trunk be found. Like the brave oak we cling,

God Bac - chus sits en - shrined. Can-ker-ing care from our hearts we cast,
Till rent the trunk be found. Like the brave oak to our homes we cling.

God Bac - chus sits en - shrined. Care from our hearts we cast.
Till rent the trunk be found. Like the brave oak we cling,

Sor - row's a moo - dy, trou-ble-some guest; Drink though this mo-ment may

Storms may a - rise, and death may chill, Joy - ous and mer - ri - ly

Sor - row's a moo - dy, trou-ble-some guest; Drink though this mo-ment may

Storms may a - rise, and death may chill, Joy - ous and mer - ri - ly

ff

be our last, Drink as we mer - ri - ly pass the jest.

ff

still we'll sing, Fear-ful of nought and reck-less of ill.

ff

be our last, Drink as we mer - ri - ly pass the jest.

ff

still we'll sing, Fear-ful of nought and reck-less of ill.

Da Capo al *ff*

ff

Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!

ff

Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!

ff

Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!

ff

Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!

ff

Hur - rah! Hur - rah! Hur - rah! Hur-rah! Hur - rah!

ABSENCE.

Music by SCHNEIDER.

POCO ADAGIO.

1st Tenor. *p*

1. The night with deep - 'ning sha - dows

2d Tenor. *p*

2. But ah! the love - - ly night re-

1st Bass. *p*

1. The night with deep - - n'ing sha - dows

2d Bass. *p*

1. The night with deep - 'ning sha - - - - dows
2. But ah! the love - ly night re-

steal - ing, Its man - tle o'er the land - scape throws, As

turn - ing Brings no for - get - - fulness to me; I

steal - ing, Its man - tle o'er the land - scape throws, As if to
turn - ing Brings no for - get - - fulness to me; I lie, I

steal - ing, Its man - tle o'er the land - scape throws, As
turn - ing Brings no for - get - ful - ness to me; I

if to shade each hu - man feel - ing, And wrap all na - ture in re -
 lie and watch in cease - less mourn - ing For him who's toss'd upon the
 shade, to shade each hu - man feel - ing, And wrap all na - ture
 lie and watch in cease - less mourn - ing For him who's toss'd up -
 if to shade each hu - man feel - ing, And wrap all na - ture
 lie and watch in cease - less mourn - ing For him who's toss'd up -

pose, And wrap all na - ture in re - - pose.
 sea, For him who's toss'd up - on the sea.
 in re - pose, All na - ture in re - - pose.
 on the sea, up - on, up - on the sea.
 in re - pose, All na - ture in re - pose.
 on the sea, up - on, up - on the sea.

I WOULD I WERE A CARELESS CHILD.

Words by BYRON.
LARGHETTO.

Arranged from a German Song by EBERWEIN, by G. LODER.

1. I would I were a care - - - less child,

2d Tenor.

2. Place me a - long the rocks I love, Still Which

1st Bass.

2. I would I were a care - less child,

2d Bass.

2. Place me a - long the rocks I love,

p

Still dwell - ing in my High - - land cave,
Which sound to o - - - - cean's wild - - est roar;

dwell - - - - ing in my High - - land cave,
sound to o - - - - cean's wild - - est roar;

Still dwell - ing in my High - - land cave,
Which sound to o - - - - cean's wild - - est roar;

Or roam - ing through the dusk - - y wild,
 I ask but this, a - gain to rove, Through

Or roam - ing through the dusk - - y wild, Or
 I ask but this, a - gain to rove, Through

The first system of the musical score for 'I Would I Were a Careless Child'. It features a vocal melody in G major (one sharp) and a piano accompaniment in G major. The vocal line consists of two staves. The first staff has the lyrics 'Or roam - ing through the dusk - - y wild,' and the second staff has 'I ask but this, a - gain to rove, Through'. The piano accompaniment consists of two staves. The first staff has the lyrics 'Or roam - ing through the dusk - - y wild, Or' and the second staff has 'I ask but this, a - gain to rove, Through'. The music is in 4/4 time and ends with a double bar line.

Or bound - ing o'er the dark blue wave.
 Through scenes my youth hath known be - fore.

scenes my youth hath known be - fore.

bound - - ing o'er the dark blue wave.
 scenes my youth hath known be - - - fore.

The second system of the musical score. It continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'Or bound - ing o'er the dark blue wave. Through scenes my youth hath known be - fore.' and the piano accompaniment has 'scenes my youth hath known be - fore.' and 'bound - - ing o'er the dark blue wave. scenes my youth hath known be - - - fore.' The music is in 4/4 time and ends with a double bar line.

AH! LEAVE ME NOT.

Arranged by G. LODER, from an Aria by ASIOLI.

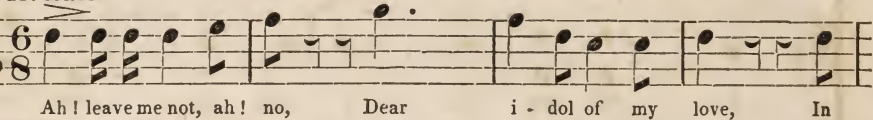
ADAGIO.
1st Tenor.



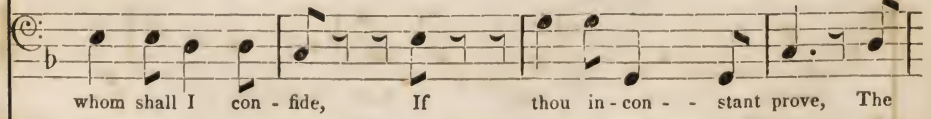
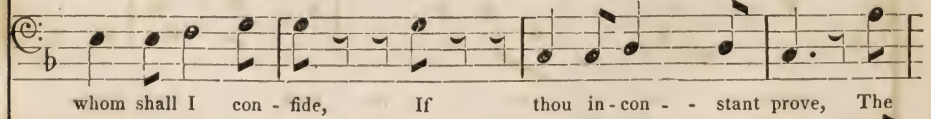
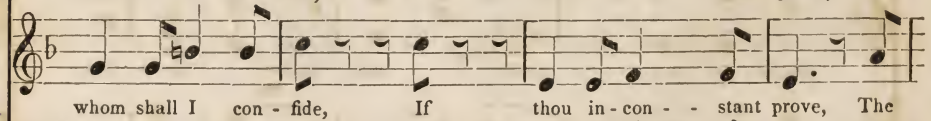
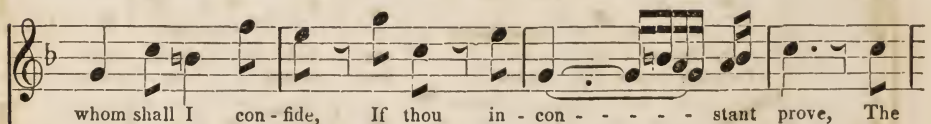
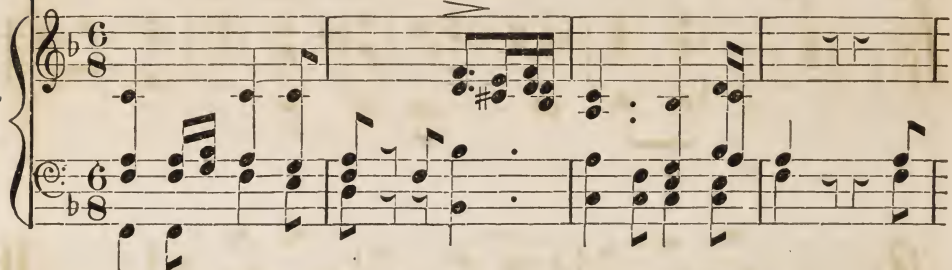
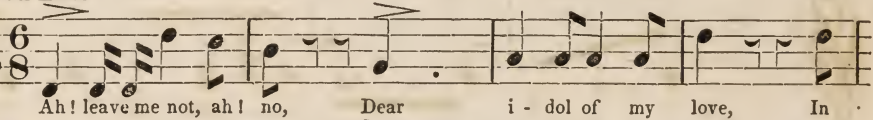
2d Tenor.



1st Bass.



2d Bass.



bit - ter thought were death, To bid, to bid my love a - dieu; No,

bit - ter thought were death, To bid my love a - dieu;

bit - ter thought were death, To bid my love a - dieu;

bit - ter thought were death, To bid my love a - dieu;

The first system of the musical score for 'Ah! Leave Me Not.' It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'bit - ter thought were death, To bid, to bid my love a - dieu; No,' for the Soprano part, and 'bit - ter thought were death, To bid my love a - dieu;' for the other three vocal parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

no, I could not live If e'er de - priv'd of you.

No, I could not live If e'er de-priv'd of you.

No, I could not live If e'er de-priv'd of you.

No, I could not live If e'er de-priv'd of you.

The second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics for the Soprano part are: 'no, I could not live If e'er de - priv'd of you.' The other three vocal parts and the piano accompaniment continue with the same melody and accompaniment as the first system.

SERENADE.—"Lady, awake!"

Harmonized from Norma, by G. LODER.

ALLEGRETTO MODERATO.

1st Tenor.
 1. La - - dy awake, Deep si - - lence round
 2d Tenor.
 2. La - - dy awake, The moon on high
 1st Bass.
 1. La - - dy awake, Deep si - - lence round
 2d Bass.
 2. La - - dy awake, The moon on high

p 6 6 6 6

sheds o'er the earth a gloom profound;
 Laughs at the clouds that pass her by;
 sheds o'er the earth a gloom profound;
 Laughs at the clouds that pass her by;

6 3 3 6 6

Look from thy lat - - tice forth a-while, List
No

No en - vious cloud thy bliss shall mar,

Look from thy lat - - tice forth a - while,

No en - vious cloud thy bliss shall mar,

The piano accompaniment consists of two staves. The right hand features a continuous sixteenth-note arpeggiated pattern, with the number '6' appearing below the staff at four points. The left hand provides a simple harmonic accompaniment with whole and half notes.

to our fer - - vent song;
list - 'ning ear be nigh;

No list - 'ning ear be nigh;

List to our fer - - vent song;

No list - 'ning ear be nigh;

The piano accompaniment continues with the same arpeggiated pattern in the right hand and harmonic accompaniment in the left hand, with the number '6' appearing below the staff at three points.

Chap - lets of rose and myr - - - tle twined,

What though the en - vious world may frown,

Chap - lets of rose and myr - - - tle twined,

The first system of the musical score for 'LADY, AWAKE!'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is B-flat major (two flats). The vocal parts have lyrics: 'Chap - lets of rose and myr - - - tle twined,' and 'What though the en - vious world may frown,'. The piano part features a melody in the right hand and a bass line in the left hand, with some chords marked with a 'b'.

Li - - ly and eg - - - lan - tine;

Nay, ne - ver heed them long;

Li - - ly and eg - - lan - - tine;

Nay, ne - - ver heed them long;

The second system of the musical score. It continues with four vocal staves and a grand piano accompaniment. The key signature remains B-flat major. The vocal parts have lyrics: 'Li - - ly and eg - - - lan - tine;', 'Nay, ne - ver heed them long;', 'Li - - ly and eg - - lan - - tine;', and 'Nay, ne - - ver heed them long;'. The piano part continues with a melody in the right hand and a bass line in the left hand, with some chords marked with a '6'.

La - - dy, we bring; Soft breathes the wind, List
List

Lo - - vers a - lone such joys may own;

La - - dy, we bring; Soft breathes the wind,

Lo - - vers a - lone such joys may own;

The first system of the musical score for 'LADY, AWAKE'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major (one flat). The bottom staff is the piano accompaniment in G major. The lyrics are: 'La - - dy, we bring; Soft breathes the wind, List List' and 'Lo - - vers a - lone such joys may own;'. The piano part features a melody with sixteenth notes and rests, with the number '6' appearing below the staff.

to our fer - - vent song;

List to our fer - - vent song;

List to our fer - - vent song;

List to our fer - - vent song;

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'to our fer - - vent song;' and 'List to our fer - - vent song;'. The piano part continues with the same melodic pattern, including the number '6'.

THE CHASE.

Words by B. W. C. MASSETT, Esq.

Music by G. LODER.

ALLEGRETTO GIOCOLO.

1st Tenor. *f*

1. Mount, boys, mount, the sun is up, Fra-grant the breath of day, Stay but to empty the

2d Tenor. *f*

2. Fol-low, boys, fast, the sun is high, Nor let your spir - its flag; Hur - rah! Hur - rah! how

1st Bass. *f*

1. Mount, boys, mount, the sun is up, Fra-grant the breath of day, Stay but to empty the

2d Bass. *f*

2. Fol-low, boys, fast, the sun is high, Nor let your spir - its flag; Hur - rah! Hur - rah! how

f

Repeat PP. 1st. 2nd.

stir - - rup cup, Then a - way to the chase, a - way! way!

Repeat PP. 1st. 2nd.

gal - - lant-ly boundeth the no - ble stag. stag. The

Repeat PP. 1st. 2nd.

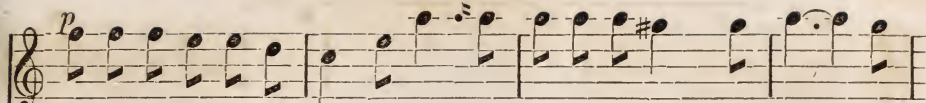
stir - - rup cup, Then a - way to the chase, a - way! way!

Repeat PP. 1st. 2nd.

gal - - lant-ly bound-eth the no - ble stag. stag. The

1st. 2nd.

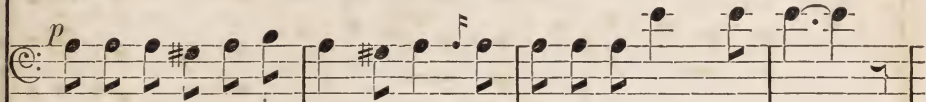
Repeat PP.



Swift-ly we fly o'er the dew - y ground, While soft on the breeze is borne The



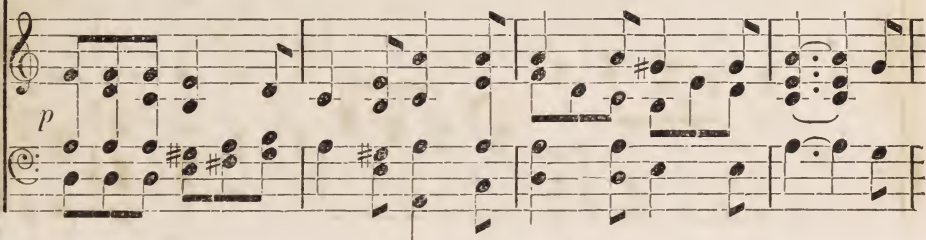
chase, the chase, long live the chase! 'Tis a glo - rious sport of old, The



Swift-ly we fly o'er the dew - y ground, While soft on the breeze is borne The



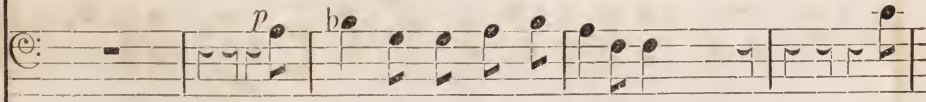
chase, the chase, long live the chase! 'Tis a glo - rious sport of old, The



dis - tant bay of the hound, And the spi - rit
cheek to red den, the nerve to brace, And to make the



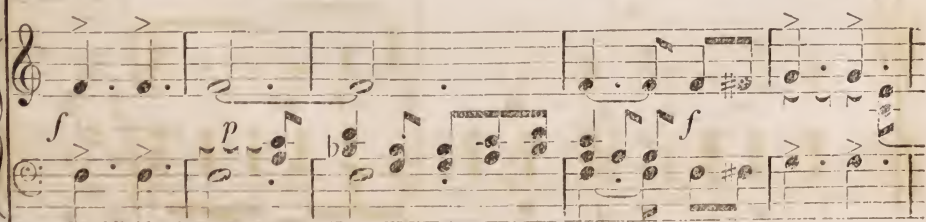
The cheek to red - den, the nerve to brace, To



The dis - tant bay of the stur - dy hound, The



dis - tant bay of the hound, And the spi - rit
cheek to red den, the nerve to brace, And to make the



cheer - ing horn.
spi - rit bold.

f make the spi - rit, make the spi - rit, make the spi - rit bold.

f spi - rit cheer - ing, spi - rit cheer - ing, spi - rit cheer - ing horn.

cheer - ing horn.
spi - rit bold.

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

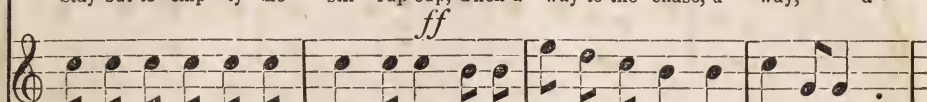
p Mount, boys, mount, the sun is up, Fra - grant the breath of day;

ff



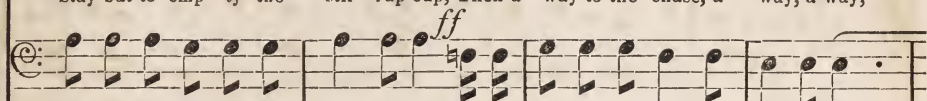
Stay but to emp - ty the stir - rup cup, Then a - way to the chase, a - way, a -

ff



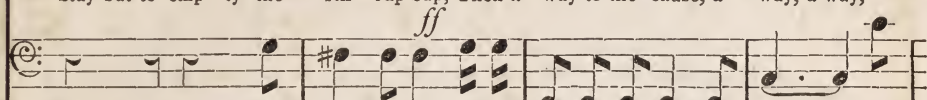
Stay but to emp - ty the stir - rup cup, Then a - way to the chase, a - way, a-way,

ff



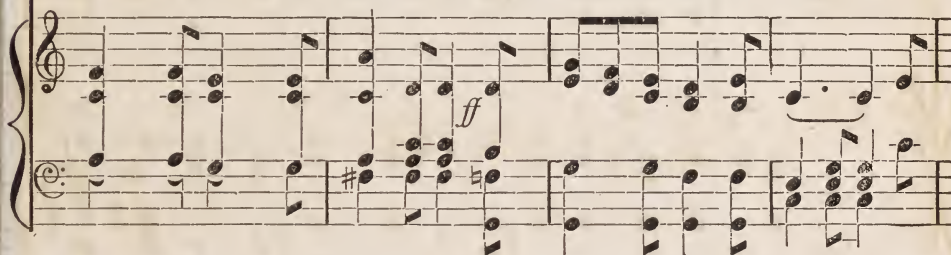
Stay but to emp - ty the stir - rup cup, Then a - way to the chase, a - way, a-way,

ff



the stir - rup cup, Then a - way to the chase, a - way, a -

ff



Dim. *pp.*



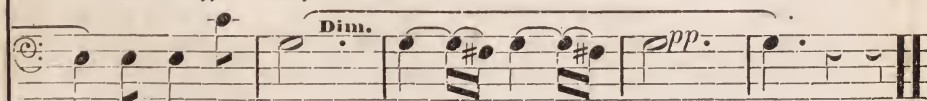
way, a - way. - - - - -

Dim. *pp.*



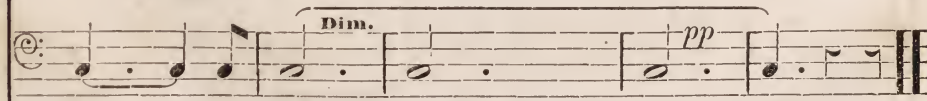
a - way, a - way. - - - - -

Dim. *pp.*



a - way, a - way. - - - - -

Dim. *pp.*



way, a - way. - - - - -

pp.



THE SACRIFICE.

Music by FUSS.

SLOW.

1st Tenor.

1. I place an off-ring at thy shrine, From taint and blem - ish

2d Tenor.

1. I place an off-ring at thy shrine, From taint and blem - ish

1st Bass.

1. I place an off-ring at thy shrine, From taint and blem - ish

2d Bass.

1. I place an off-ring at thy shrine, From taint and blem - ish

clear, *f* Sim - ple and pure in its de - sign, *p* Of all that

clear, *f* Sim - ple and pure in its de - sign, *p* Of all that

clear, *f* Sim - ple and pure in its de - sign,

clear, Sim - ple, Sim - ple and pure in its de - sign,
2. prize, on - ly prize, on - ly to re - - tain

I hold dear, that I hold dear, Of all that I hold dear, that I hold dear.

I hold dear, that I hold dear, Of all that I hold dear, that I hold dear.

p Of all that I hold dear, Of all that I hold dear, that I hold dear.

p Of all that I hold dear, Of all that I hold dear, that I hold dear.

Of all that I hold dear, Of all that I hold dear, that I hold dear.
The notice of thine eyes, The notice of, the notice of thine eyes.

The piano accompaniment consists of two staves, treble and bass clef, in B-flat major (two flats). It features a flowing melody in the right hand and a supporting bass line in the left hand, with various musical ornaments and dynamics.

SECOND VERSE.

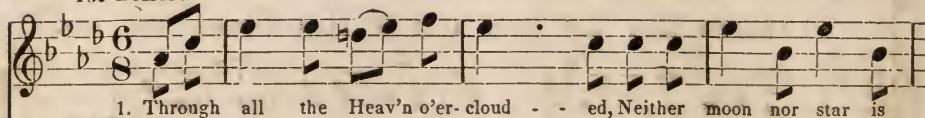
I yield thee back thy gifts again,
Thy gifts which most I prize,
Desirous only to retain
The notice of thine eyes.

THROUGH ALL THE HEAVENS.—(Or Che in Cielo.)

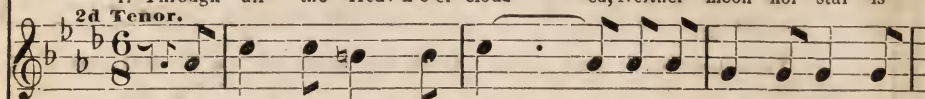
DONIZETTI.—Arranged by G. LODER.

LARGHETTO.

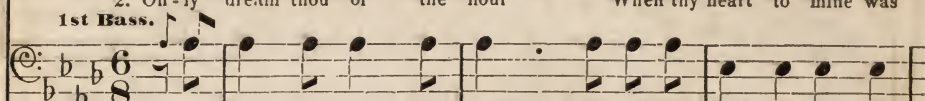
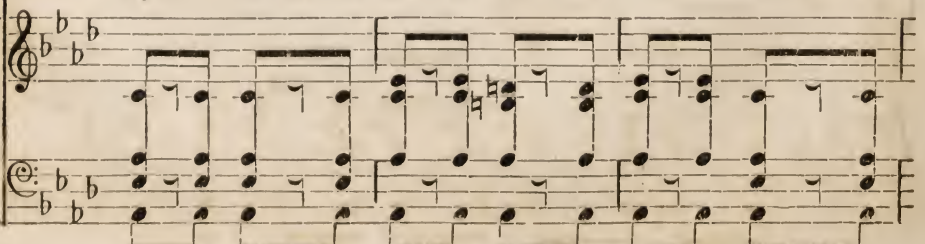
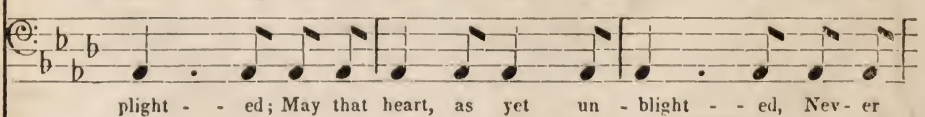
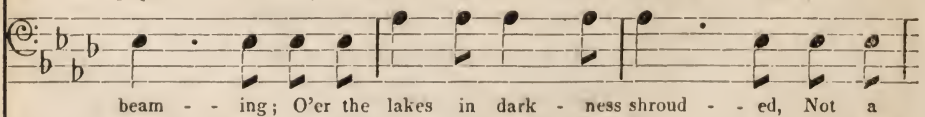
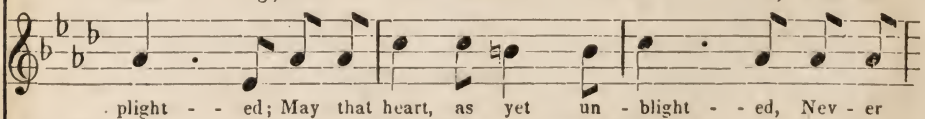
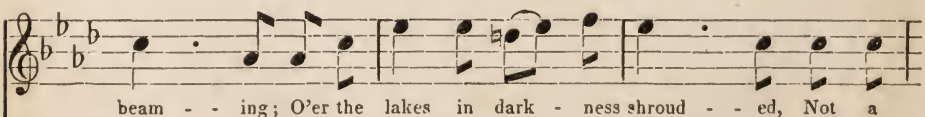
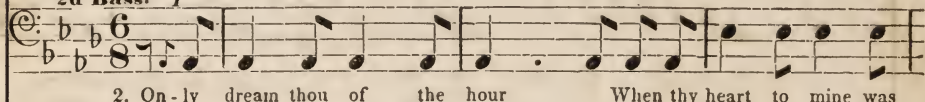
1st Tenor.



2d Tenor.



1st Bass.

2d Bass. *p*

lone - ly ray is gleam - - ing, Light - ly slum - ber, oh! my
 know of grief the pow - er, Light - ly slum - ber, oh! my
 lone - ly ray is gleam - ing, Light - ly slum - ber, oh! my
 know of grief the pow - - er, Light - ly slum - ber, oh! my

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, each with a treble and a bass line. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are: "lone - ly ray is gleam - - ing, Light - ly slum - ber, oh! my know of grief the pow - er, Light - ly slum - ber, oh! my lone - ly ray is gleam - ing, Light - ly slum - ber, oh! my know of grief the pow - - er, Light - ly slum - ber, oh! my".

dear one, While a - wakes this ten - der care,
 dear one, While a - wakes this ten - der care, While a -
 dear one, While a - wakes this ten - der care, While a -
 dear one, While a - wakes this ten - der care, While

The second system of the musical score continues the vocal and piano parts. The lyrics are: "dear one, While a - wakes this ten - der care, dear one, While a - wakes this ten - der care, While a - dear one, While a - wakes this ten - der care, While a - dear one, While a - wakes this ten - der care, While". The musical notation follows the same format as the first system, with four vocal staves and a piano accompaniment in B-flat major and common time.

While a - wakes this ten - der
wakes this ten - der care, a - wakes a - wakes this ten - der
wakes this ten - der care, a - wakes a - wakes this ten - der
A - - - wakes, a - wakes, a - wakes this ten - der

care, Ah! - - - Ah!
care, a-wakes, a - wakes, this ten - der care, a-wakes, a-
care, a-wakes, a - wakes, this ten - der care, a-wakes, a-
care, a-wakes, a - wakes, this ten - der care, a-wakes, a-

First system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'I breathe the' are written below it. The second staff is another vocal line in treble clef with the lyrics 'wakes this ten - der care, 'Tis for thee I breathe the prayer the'. The third staff is a piano accompaniment in bass clef with the lyrics 'wakes this ten - der care, for thee I breathe, I breathe the'. The fourth staff is another piano accompaniment in bass clef with the lyrics 'wakes this ten - der care, for thee I breathe, I breathe the'. The fifth staff is a grand staff (treble and bass clef) for the piano accompaniment.

I breathe the

wakes this ten - der care, 'Tis for thee I breathe the prayer the

wakes this ten - der care, for thee I breathe, I breathe the

wakes this ten - der care, for thee I breathe, I breathe the

Second system of the musical score. It consists of five staves. The top staff is a vocal line in treble clef with the lyrics 'prayer.' below it. The second staff is another vocal line in treble clef with the lyrics 'prayer.' below it. The third staff is a piano accompaniment in bass clef with the lyrics 'prayer.' below it. The fourth staff is another piano accompaniment in bass clef with the lyrics 'prayer.' below it. The fifth staff is a grand staff (treble and bass clef) for the piano accompaniment.

prayer.

prayer.

prayer.

prayer.

NE'ER TROUBLE THYSELF.

Composed by MATTHEW LOCK, first published in PLAYFORD'S Collection, A. D. 1673.

1st Tenor.

Ne'er trou - ble thy - self with the times nor their

2d Tenor.

Ne'er trou - ble thy - self with the times nor their

Bass.

Ne'er trou - ble thy - self with the times nor their

turn - ings, Af - flic - tions run cir - cu - lar and wheel a -

turn - ings, Af - flic - tions run cir - cu - lar and wheel a -

turn - ings, Af - flic - tions run cir - cu - lar and wheel a -

bout; A - way with thy mur - mur-ing, and thy heart burn - ing,

bout; A - way with thy mur - mur-ing, and thy heart burn - ing,

bout; A - way with thy mur - mur-ing, and thy heart burn - ing,

With the juice of the grape we'll quench the fire out.

With the juice of the grape we'll quench the fire out.

With the juice of the grape we'll quench the fire out.

Ne'er chain nor im - pri - - son thy soul up in

Ne'er chain nor im - pri - son thy soul up in

Ne'er chain nor im - pri - son thy soul up in

sor - row, What fails us to - - day, to - day, may be.

sor - row; What fails us to - - day, to - day, may be-

sor - row; What fails us to - day may be-

friend us to - mor - row, What fails us to -

friend us to - mor - row, What fails us to - day, may be -

friend us to - mor - row, What fails us to - day, to -

Da Capo al Fine

day may be - - friend us to - mor - row.

Da Capo al Fine

friend us, be - - friend us to - mor - row.

Da Capo al Fine

day, may be - - friend us to - mor - row.

Da Capo al Fine

RHINE WINE.

HIMMEL.—Harmonized by G. LODER.

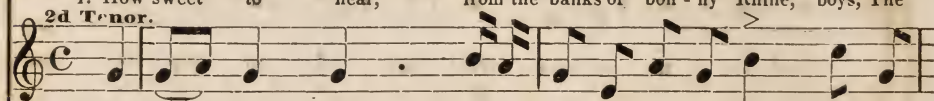
MAESTOSO.

1st Tenor.



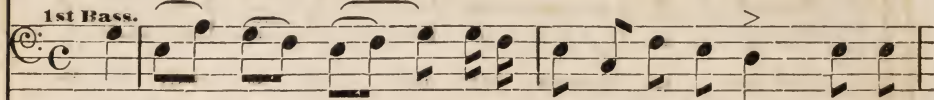
1. How sweet to hear, from the banks of bon - ny Rhine, boys, The

2d Tenor.



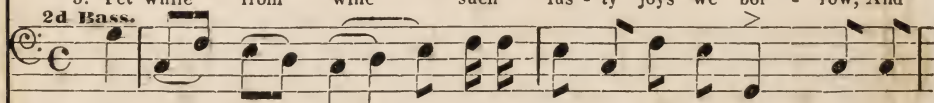
2. Then crown the cup with gifts that here a - bound, boys, And

1st Bass.

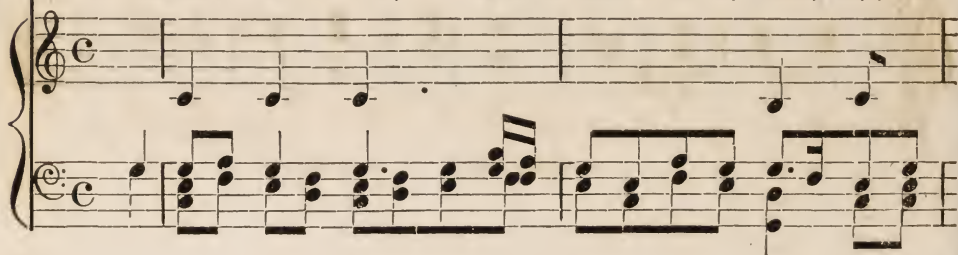


3. Yet while from wine such lus - ty joys we bor - row, And

2d Bass.



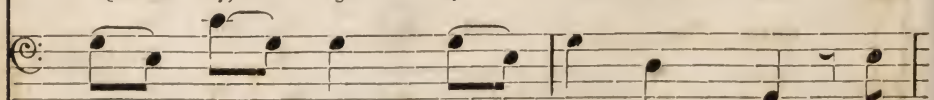
1. How sweet to hear, from the banks of bon - ny Rhine, boys, The



mer - - ry, mer - - ry vin - tage song! It



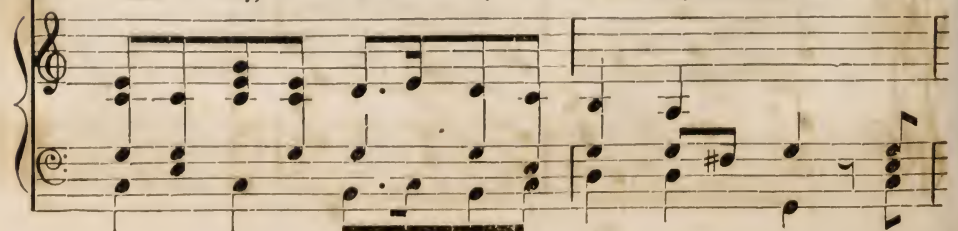
gai - - ly, gai - - ly drain the bliss; There



gai - - ly, gai - - ly drain the bliss; May



mer - - ry, mer - - ry vin - tage song! It



speaks the joys, the joys of spark-ling wine, boys, As
 is no land in Eu-rope's am-ple round, boys, Can
 ev' - ry hon - - est heart that's sunk in sor - row, Be
 speaks the joys, the joys of spark-ling wine, boys, As

The first system of the musical score for 'Rhine Wine'. It consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in C major (one treble, one bass). The lyrics are: 'speaks the joys, the joys of spark-ling wine, boys, As is no land in Eu-rope's am-ple round, boys, Can ev' - ry hon - - est heart that's sunk in sor - row, Be speaks the joys, the joys of spark-ling wine, boys, As'. The music is in 4/4 time, with a key signature of one flat (B-flat).

blithe it flows a - - long.
 boast of wine like this,
 cheer'd by wine like this.
 blithe it flows a - - long.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'blithe it flows a - - long. boast of wine like this, cheer'd by wine like this. blithe it flows a - - long.' The piano part features a prominent bass line with chords and moving lines. The system ends with a double bar line.

TYROLIAN WAR SONG.

National Air.

ALLEGRO MARZIALE.

1st Tenor. *ff**pp*

1. What Ho! What Ho! The e - - choes re - sound. El-

2d Tenor. *ff**pp*

2. What Ho! What Ho! Brave hun - ters, a - rise! What

1st Bass. *ff**pp*

1. What Ho! What Ho! The e - - choes re - sound. What

2d Bass. *ff**pp*

2. What Ho! What Ho! Brave hun - ters, a - rise! What

lu - rel - lu! El - lu - rel - lu! Ty - ro - li - ans, y' ho!

Ho! What Ho! Brave hunt - ers, a - rise!

Ho! What Ho! The e - - choes re - sound.

Ho! What Ho! Brave hunt - ers, a - rise!

ff Like an a - va - lanche of snow, We will burst up - on the foe. *pp* El -

ff From each gla - cier wild and steep, Let our cries of free - dom sweep. What *pp*

ff Like an a - va - lanche of snow, We will burst up - on the foe. What *pp*

ff From each gla - cier wild and steep, Let our cries of free - dom sweep. What

lu - rel - lu, el - lu - rel - lu, Ty - ro - - - lians y' ho!

Ho! What Ho! Ty - ro - - - lians, y' ho!

Ho! What Ho! Ty - ro - - - lians, y' ho!

Ho! What Ho! Ty - ro - - - lians, y' ho!

COME DWELL WITH ME.

Composed by LEE.—Harmonized by G. LODER.

MODERATO CON MOTO.

1st Tenor. *p*

1. Come dwell, come dwell with me, And our home shall be, our home shall be A

2d Tenor. *p*

2. The tendrils of a pur - ple vine A - - round the rus - tic porch shall twine; The

1st Bass. *p*

1. Come dwell, come dwell with me, And our home shall be, our home shall be A

2d Bass. *p*

2. The tendrils of a pur - ple vine A - - round the rus - tic porch shall twine; The

plea-sant cot in a tran - quil spot, With a dis - tant view of the

wood - bine and the wild-rose flower Will make each casement seem a

plea-sant cot in a tran - quil spot, With a dis - tant view of the

wood - bine and the wild-rose flower Will make each casement seem a

chang - ing sea. My cot - tage is a ma - gic scene, The
bower. My cot - tage is a ma - gic scene, The
chang - ing sea. My cot - tage is a ma - gic scene, The
bower. My cot - tage is a ma - gic scene, a ma - gic scene, The

[illegible]

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-

This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are: 'long Is mur-mur - ing a fai - ry song, The stream-let as it flows a-'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

long Is mur-mur - ing a fai - ry song. Come dwell with me, Come

This system continues the musical score with four vocal staves and a grand piano accompaniment. The lyrics are: 'long Is mur-mur - ing a fai - ry song. Come dwell with me, Come'. The piano part continues with the same flowing melody and supporting bass line. The system concludes with a final chord in the piano accompaniment.

dwelt with me, Come dwell with me, Come

dwelt with me, come, come, come, come, Come

dwelt with me, come, come, come, come, Come

dwelt with me, come, come, come, Come

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in B-flat major (two flats). The piano accompaniment is in the same key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

dwelt with me, Come dwell with me, Come dwell with me.

dwelt with me, Come dwell with me, Come dwell with me.

dwelt with me, Come dwell with me, Come dwell with me.

dwelt with me, Come dwell with me, Come dwell with me.

The second system continues the vocal and piano parts. It includes a repeat sign at the beginning of the vocal lines. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

LES REGRETS.

Arranged from GALLENBERG, by G. LODER.

CON MOLTO SENTIMENTO.

1st Tenor. *p* *pp*

1. Oh! days of my hap - py childhood's home, Far, far a -
 1. Oh! mem - - o - ry, why dost with me dwell, Why make my

2d Tenor. *p* *pp*

1. Oh! days of my child - hood's home, Far, far for -
 2. Oh! mem' - ry, why with me dwell? Why make my

1st Bass. *p* *pp*

1. Oh! days of my child - hood's home, Far, far for -

2d Bass. *p* *pp*

2. Oh! mem' - ry, why with me dwell? Why make my

p *pp*

f *p*

way for - ev - er flown, Joys that I grieve I e'er had known, Never to re -
 throbbing heart to swell? Thou ring'st of hap - pi-ness the knell, Mournful on mine

f *p*

ev - er flown, Joys that I grieve I e'er had known, Nev-er to re -
 heart to swell? Thou ring'st of hap - pi-ness the knell, Mournful on mine

f *p*

ev - er flown, Joys that I grieve I e'er had known, Nev-er to re -

f *p*

heart to swell? Thou ring'st of hap - pi-ness the knell, Mournful on mine

turn. Hours of de-light without al-loy, Still, still I mourn each fa-tal joy.
ear. Hope ne'er again with me may soar, Ne'er to me whisper "grief is o'er."

turn. Hours with - out al - loy, Still, still I mourn each joy.
ear. Hope ne'er with me may soar, Ne'er whisper "grief is o'er."

pp
Vain, vain re - grets my soul em - ploy, Thoughts that in me burn.
Pi - - - ty a - lone the tear may store, Dropt up - on my bier.

pp
Vain re - grets my soul em - - ploy, Thoughts that in me burn.
Pity a - lone the tear may store, Dropt up - on my bier.

pp
Vain re - grets my soul em - - ploy, Thoughts that in me burn.

pp
Pity a - lone the tear may store, Dropt up - on my bier.

LOVELY NIGHT.

Words by F. W. ROSIER.

Music by CHWATAL.

ANDANTINO.

1st Tenor. *p* *Cres.* *f*

1. Love - ly night, oh! love - - ly night, Spread - ing

2d Tenor. *p* *Cres.* *f*

2. Ho - ly night, oh! ho - - ly night, Plac - - ing

1st Bass. *p* *Cres.* *f*

1. Love - ly night, oh! love - - ly night, Spread - ing

2d Bass. *p* *Cres.* *f*

2. Ho - ly night, oh! ho - - ly night, Plac - - ing

p *Cres.* *f*

o - - ver hill and mea - dow, Soft and slow thy

bright - er worlds be - fore us, Hap - pi - ness thou

o - - ver hill and mea - dow, Soft and slow thy

bright - er worlds be - fore us, Hap - pi - ness thou

ha - - zy sha - dow Soon our wea - ried eye - lids

shed - - dest o'er us; Oh! that we might ne'er re -

ha - - zy sha - dow Soon our wea - ried eye - lids

shed - - dest o'er us; Oh! that we might ne'er re -

The first system of the musical score for 'Lovely Night'. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is a piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: 'ha - - zy sha - dow Soon our wea - ried eye - lids' and 'shed - - dest o'er us; Oh! that we might ne'er re -'. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

close, And slum - - ber in thy blest re-
turn To this dull earth to weep and

turn this dull earth to weep and

close, slum - - ber in thy blest re-
turn this dull earth to weep and

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'close, And slum - - ber in thy blest re- turn To this dull earth to weep and' and 'close, slum - - ber in thy blest re- turn this dull earth to weep and'. The piano part continues with a similar harmonic accompaniment, featuring chords and moving lines in both hands.

pose, Soon our wea - - ried eye - lids
mourn, Oh! that we might ne'er re-

close, And slum - ber in thy blest re - pose.
turn To this dull earth to weep and mourn.

ROUND—"Sweet Enslaver."

Music by ATTERBURY.

1 Sweet en-slav-er, can you tell, How I learnt to love so well?

2 In the morn-ing, in the morn-ing, when I rise,

3 All that plea-ses in his view, Is my hope to look on you, to

2 Sweet en-sla-ver, can you tell, How I learnt to love so well?

3 In the morn-ing when I rise, If the sun-shine strike my eyes,

1 look, to look on you, Is my hope to look on you.

SICILIENNE.

ALLEGRO MODERATO.

MEYERBEER.—From Robert le Diable.

1st Tenor. *f* *p*

For - tune be but now my friend, Let thy sun - shine

2d Tenor. *f* *p*

For - tune be but now my friend, Let thy sun - shine

1st Bass. *f* *p*

For - tune be but now my friend, Let thy sun - shine

2d Bass. *f* *p*

For - tune be but now my friend, Let thy sun - shine

f *p*

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

f *p*

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

f *p*

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

f *p*

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

f *p*

gild my brow; At thy shrine be - hold me bend, Let suc-cess be

with me now. Gold does but de - ceive me, A

with me now. Gold does but de - ceive me, A

with me now. Gold does but de - ceive me, A

with me now. Gold does but de - ceive me, A

glitt' - ring, glitt' - ring toy at best; But it yet, be-

glitt' - ring, glitt' - ring toy at best; But it yet, be-

glitt' - ring, glitt' - ring toy at best; But it yet, be-

glitt' - ring, glitt' - ring toy at best; But it yet, be-

lieve me, Shall be, shall be, shall be my spi - rit's zest. Pass the

lieve me, Shall be, shall be my spi - - rit's zest. Pass the

lieve me, Shall be, shall be my spi - - rit's zest. Pass the

lieve me, Shall be, shall be my spi - - rit's zest. Pass the

lieve me, Shall be, shall be my spi - - rit's zest. Pass the

Now our hearts with rapt - ure fill;

wine, boy, Joys di - vine, boy, Now our hearts with rapt - ure fill; Ne'er de-

wine, boy, Joys di - vine, boy, Now our hearts with rapture fill; Ne'er de-

wine, boy, Joys di - vine, boy, Now our hearts with rapt - ure fill; Ne'er de-

From our board dis - pels all

spond - ing, Mirth a - bound - ing, From our board dis - pels all

spond - ing, Mirth a - bound - ing, From our board dis - pels all

spond - ing, Mirth a - bound - ing, From our board dis - pels all

The first system of the musical score for 'Sicilienne'. It consists of five staves. The top staff is a vocal line with lyrics. The next three staves are piano accompaniment. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is one flat (B-flat). The time signature is not explicitly shown but is 3/4.

Rall. **Ad Libitum.**

ill, dis - pels all ill, all ill.

ill, all ill, all ill.

ill, all ill, all ill.

ill, all ill, all ill.

Cadenza ad Lib.

The second system of the musical score. It begins with a 'Rall.' (Ritardando) marking and an 'Ad Libitum.' marking. The lyrics continue. The system includes five staves of music, with the bottom staff being a grand staff. The tempo and performance instructions are clearly marked above the staves.

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

For - tune be but now my friend, Let thy sun - shine

gild my brow; At thy shrine be - hold me bend,

gild my brow; At thy shrine be - hold me bend,

gild my brow; At thy shrine be - hold me bend,

gild my brow; At thy shrine be - hold me bend,

Let suc - cess, Let suc - cess, Let suc - cess be

Let suc - cess, Let suc - cess, Let suc - cess be

Let suc - cess, Let suc - cess, suc - cess, Let suc - cess, suc - cess be

Let. Let suc - cess, Let suc - cess, suc - cess be

The first system of the musical score for 'Sicilienne'. It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is for the piano accompaniment. The vocal parts have lyrics: 'Let suc - cess, Let suc - cess, Let suc - cess be'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

with me now, Let suc - cess be with me now.

with me now, Let suc - cess be with me now.

with me now, Let suc - cess, suc - cess be with me now.

with me now, Let suc - cess, suc - cess be with me now.

The second system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: 'with me now, Let suc - cess be with me now.' The piano part continues with the same melodic and harmonic structure as the first system.

SERENADE.—"Ope thy lattice, lady love."

Words by B. W. C. MASSETT, Esq.
MODERATO CON MOTO.

Music by G. LODER.

1st Tenor. *p* *Cres.*

1. Ope thy lat - tice, la - dy love, List the songs we

2d Tenor. *p* *Cres.*

2. Ope thy lat - tice, la - dy love, Bright and brave in-

1st Bass. *p* *Cres.*

1. Ope thy lat - tice, la - dy love, List the songs we

2d Bass. *p* *Cres.*

2. Ope thy lat - tice, la - dy love, Bright and brave in-

p *Cres.*

Dim. *pp*

sing; True as stars that shine a - bove,

Dim. *pp*

vite; Yet if thou wilt cru - el prove,

Dim. *pp*

sing; True as stars that shine a - bove,

Dim. *pp*

vite; Yet if thou wilt cru - el prove,

Dim. *pp*

Are the vows we bring. **Fine.** Ope thy
 List our fond "Good night." **Fine.** Ope thy
 Are the vows we bring. **Fine.** Ope thy
 List our fond "Good night." **Fine.** Ope thy

The first system of the musical score for 'Serenade' consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano part is in grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'Are the vows we bring. Fine. Ope thy', 'List our fond "Good night." Fine. Ope thy', 'Are the vows we bring. Fine. Ope thy', and 'List our fond "Good night." Fine. Ope thy'. The piano accompaniment provides harmonic support with chords and moving lines.

lat - - tice, la - - dy fair, Shade not those blue
 lat - - tice, la - - dy fair, Shade not those blue
 lat - - tice, la - - dy fair, Shade not those blue
 lat - - tice, la - - dy fair, Shade not those blue

The second system of the musical score continues the melody and accompaniment. It follows the same format as the first system, with four vocal staves and a piano accompaniment. The lyrics are: 'lat - - tice, la - - dy fair, Shade not those blue', 'lat - - tice, la - - dy fair, Shade not those blue', 'lat - - tice, la - - dy fair, Shade not those blue', and 'lat - - tice, la - - dy fair, Shade not those blue'. The piano accompaniment continues with harmonic support.

eyes, Whose glance can dis - - si - - pate des-
 eyes, Whose glance can dis - - si - - pate des-
 eyes, Whose glance can dis - - si - - pate des-
 eyes, Whose glance can dis - - si - - pate des-

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is B-flat major (two flats). The vocal parts have lyrics: "eyes, Whose glance can dis - - si - - pate des-". The piano part provides harmonic support with chords and moving lines in both hands.

Da Capo al fin.

pair, Rise then, fair - - est, rise.
 pair, Rise then, fair - - est, rise.
 pair, Rise then, fair - - est, rise.
 pair, Rise then, fair - - est, rise-
 pair, Rise then, fair - - est, rise-

The second system continues the piece with the same four vocal staves and piano accompaniment. The lyrics for the vocal parts are: "pair, Rise then, fair - - est, rise.". The system concludes with a double bar line. The piano part features more complex textures, including triplets and sustained chords.

KÖRNER'S SWORD SONG.

Words from the German, by J. N.S.

Music by WEBER.

1st Tenor. *f* *p*

1. True sword, thy dark blade gleaming, And bright as sun - beam seem - ing;

2d Tenor. *f*

2. The arm of right shall wield thee, To des - pot nev - er yield thee;

1st Bass. *f* *p*

3. True sword to slaves a stran - ger, Of wrong the stern a - - ven - ger;

2d Bass. *f* *p*

4. Shine thus, dark blade for - ev - er, Sub - dued thou canst be nev - er;

f *p*

Sword of the brave and free, Bright sword of liberty, Hur - rah! Hur-rah! Hur - rah!

f *ff*

Thou our de-fence shalt be, Bright sword of liberty, Hur - rah! Hur-rah! Hur - rah!

f *ff*

Thus shalt thou ever be, Bright sword of lib-er-ty, Hur - rah! Hur-rah! Hur - rah!

f *ff*

Thou shalt our war-cry be, Bright sword of liberty, Hur - rah! Hur-rah! Hur - rah!

PRAISE OF THE GLEE.

Words by B. W. C. MASSETT, Esq.

Music by G. LODER.

ALLEGRETTO GIOCOLO.

1st Tenor. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

2d Tenor. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

1st Bass. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

2d Bass. *mf*

For - est gleam and moun - tain stream, Deep and drea - ry

mf

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

glen, Are the theme of po - ets' dream, And bur - then of their

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and

p

pen. Maid - ens' glance in ma - zy dance, Ro - sy lip and



ff *Segue Andantino.*

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.

ff *Segue Andantino.*

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.

ff *Segue Andantino.*

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.

ff *Segue Andantino.*

cheek, War-rior's lance and charg-er's prance, These our po - ets seek.



Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino. pp

Po - ets love the stars a - bove, Moon - light's sil - ver

Andantino.

pp

sheen, In si - lent grove A - lone to rove, And

sheen, si - lent grove A - lone to rove, And

sheen, si - lent grove A - lone to rove, And

sheen, And

f **Tempo Primo.**

med - i - tate un - - seen. But give me the

f **Tempo Primo.**

med - i - tate un - - seen. But give me the

f **Tempo Primo.**

med - i - tate un - - seen. But give me the

f **Tempo Primo.**

med - i - tate un - - seen. But give me the

Tempo Primo.

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

noi - sy glee, Of mer - ry souls and true, Who fill the cup, and

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

drink it up, A hear-ty health to you, Who fill the cup, and drink it up, A

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

hear-ty health to you. Tra la la, Tra la la, Tra la la, Tra la la.

CATCH.—“My Silvia wears a Rosy Wreath.”

Music by JOHN PARRY.

ALLEGRETTO.

1 My Sil - via wears, My Sil - via wears, My

2 A wig, A wig, A

3 Ann paints, Ann paints, Ann

Sil - via wears a ro - sy wreath, By me for her en - twined.

wig is by her mo - ther worn, By bar - ber's skill de - - signed.

paints and sings, And in her style Dis - plays a grace - ful mind.

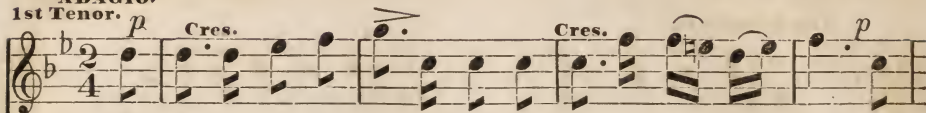
Cres.

AND NOW THE SUN'S MERIDIAN BEAMS.

Music by BERNER.

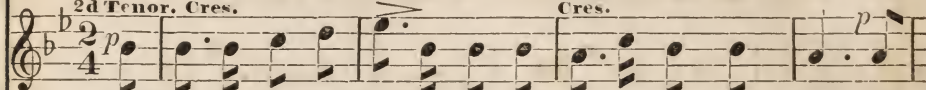
ADAGIO.

1st Tenor.

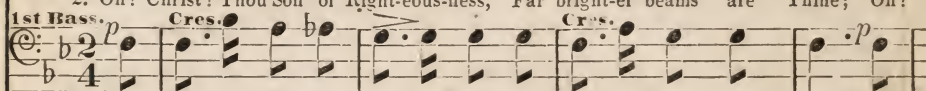


1. And now the sun's me - ri - dian beams Their brightest rays un - fold, And

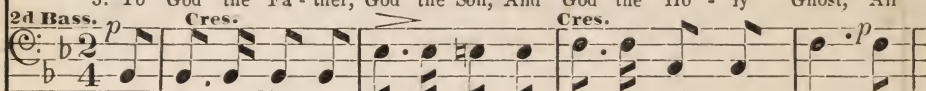
2d Tenor. Cres.



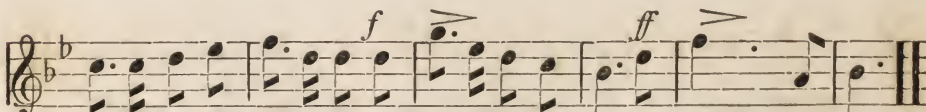
2. Oh! Christ! Thou Son of Right-eous-ness, Far bright-er beams are Thine; Oh!



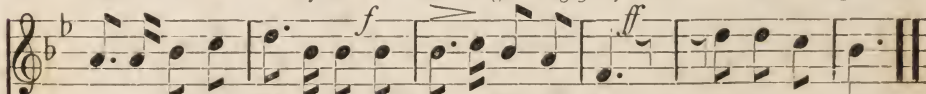
3. To God the Fa - ther, God the Son, And God the Ho - ly Ghost, All



1. And now the sun's me - ri - dian beams Their brightest rays un - fold, And



fill the air on ev' - ry side With darts of glitt'ring gold, with darts of gold.



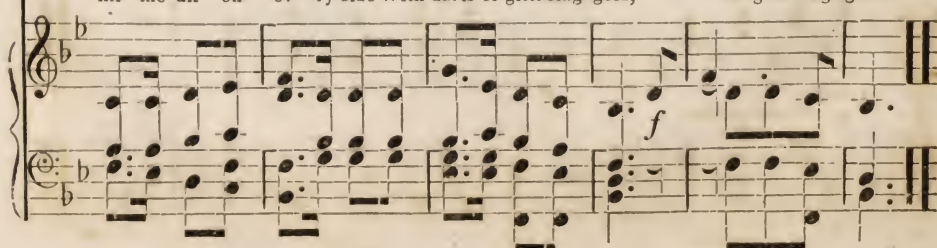
may our souls their influence feel, Those rays of love di - vine, of love di - vine.



glo - ry be from saints on earth, And from the an - gel host, the an - gel host.



fill the air on ev' - ry side With darts of glitt'ring gold, of glitt'ring gold.



THE GIRL THAT I LOVE.

Melody by BISHOP, Arranged by G. LODBR.

ANDANTINO GRAZIOSO.

1st Tenor. *p*

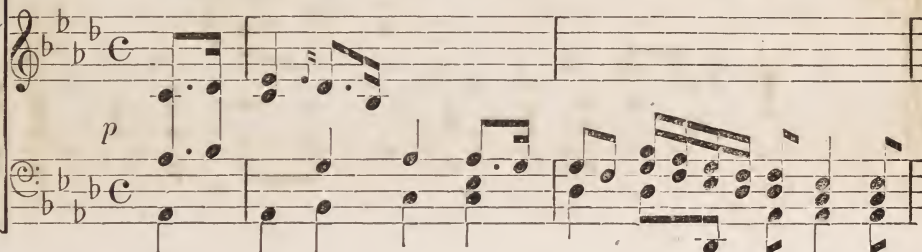
1. When the girl that I love With good hu - mor is smi - ling, Her
 2. When the girl that I love This fond heart is tor - ment - ing, Her

2d Tenor. *p*

1. When the girl that I love With good hu - mor is smi - ling, Her
 2. When the girl that I love This fond heart is tor - ment - ing, Her

Fass. *p*

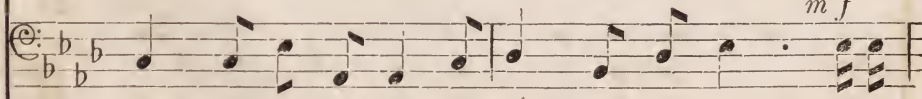
1. When the girl that I love With good hu - mor is smi - ling, Her
 2. When the girl that I love This fond heart is tor - ment - ing, Her

p*mf*

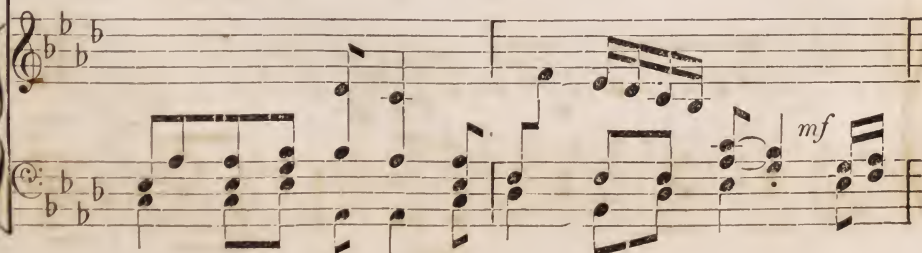
eyes beam - ing fond - ly, Af - fec - tion to prove, All the
 eyes to my ri - val in - ces - sant - ly rove, What a

mf

eyes beam - ing fond - ly, Af - fec - tion to prove, All the
 eyes to my ri - val in - ces - sant - ly rove, What a

mf

eyes beam - ing fond - ly, Af - fec - tion to prove, All the
 eyes to my ri - val in - ces - sant - ly rove, What a

mf

cares of my bo-som So sweet-ly be-guil-ing, I
med-ley of pas-sion My bo--som is rend-ing, I

cares of my bo-som So sweet-ly be-guil-ing, I
med-ley of pas-sion My bo--som is rend-ing, I

cares of my bo-som So sweet-ly be-guil-ing, I
med-ley of pas-sion My bo--som is rend-ing, I

ne'er can de-part from the girl that I love, From the
ne'er can de-part from the girl that I love, *pp*

ne'er can de-part from the girl that I love, From the
ne'er can de-part from the girl that I love, *pp*

ne'er can de-part from the girl that I love, From the
ne'er can de-part from the girl that I love, *pp*

girl that I love, From the girl that I love. I

girl that I love, From the girl that I love,

girl that I love, From the girl that I love,

ne'er can de - part from the girl that I love.

The girl I love, The girl that I love.

The girl I love, The girl that I love.

"SAY MY HEART.—(Herz mein Herz.)

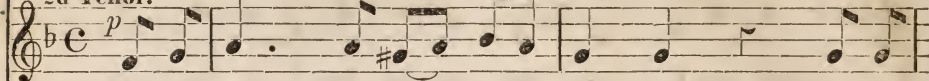
Music by WEBER.

MODERATO.

1st Tenor.



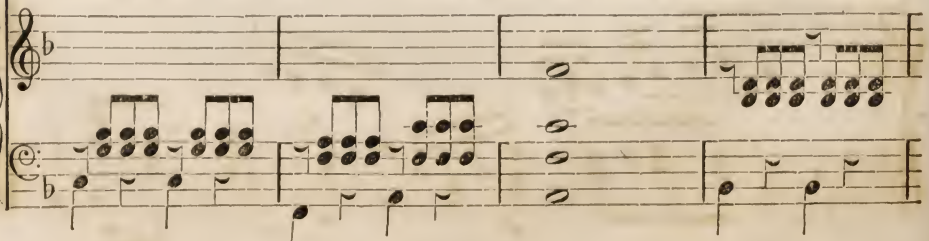
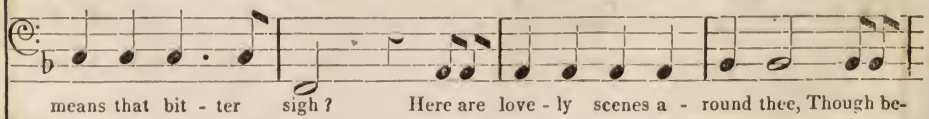
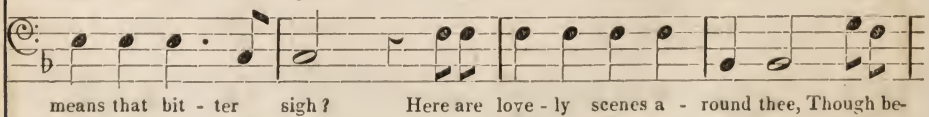
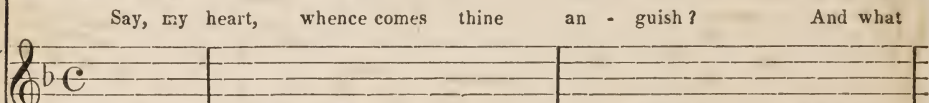
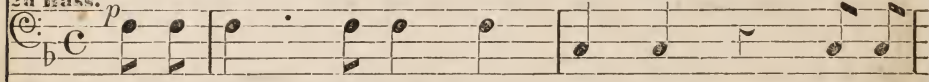
2d Tenor.

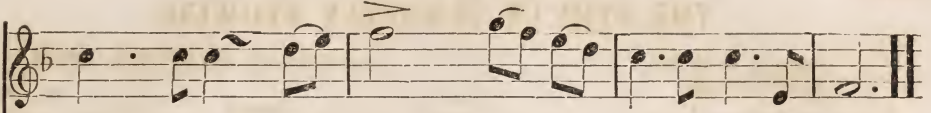


1st Bass.

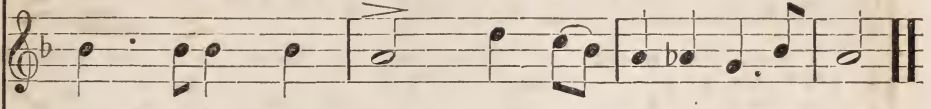


2d Bass.

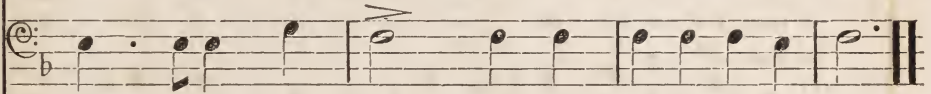




neath a for - eign sky, Though be - neath a for - eign sky.



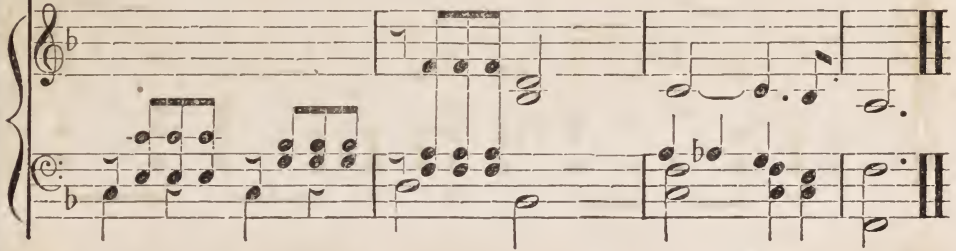
neath a for - eign sky, Though be - neath a for - eign sky.



neath a for - eign sky, Though be - neath a for - eign sky.



neath a for - eign sky, Though be - neath a for - eign sky.



SECOND VERSE.

Oh! I know whence comes this anguish,
 Whence my sighs and sadness come;
 There are lovely scenes around me,
 But not one that looks like home.

THE STREAM IS SOFTLY FLOWING.

Words by PLANCHE.
ANDANTINO.

Arranged from ROSSINI by G. LODER.

1st Tenor. *p*

1. The stream is soft - ly flow - ing, The breeze is gent - ly

2d Tenor. *p*

2. Come, fair - er than the morn - ing, My lone - - ly bark a -

1st Bass. *p*

1. The stream is soft - ly flow - ing, The breeze is gent - ly

2d Bass. *p*

2. Come, fair - er than the morn - ing, My lone - - ly bark a -

Cres.

blow - ing; In my bark light - ly la - - den There is

Cres.

dorn - ing; If the world, love, thou fear - est, Where so

Cres.

blow - ing; In my bark light - ly la - den There is

Cres.

dorn - ing; If the world, love, thou fear - est, Where so

f room, safe sweet, for thee; *pp* E'en now the shore sur-
 safe can'st thou be; No eye can there 'tis

f safe, so safe can'st be; *pp* No eye can there sur-

f room, is room for thee; *pp* E'en now the shore 'tis

f safe, so safe can'st be, *pp* No eye can there sur-

leav - - - ing, the sil - - - ver wa - - - ters
 vey us, No bab - - - bling tongue be-

vey us, No bab - - - bling tongue be-

leav - - - ing, the sil - - - ver wa - - - ters

vey us, No bab - - - bling tongue be-

Rall. *f* *ff* 3

cleav - ing; Then haste a - board, gen - tle mai - - - den! haste a -
tray us!

Rall. *f*

tray us; Then haste a - board gen - tle mai - den, haste,

Rall. *f*

cleav - - ing; Then haste a - board gen - tle mai - den, haste,

Rall. *f*

tray us; Then haste a - board gen - tle mai - den, haste,

Dim. *p*

board, haste a - board, love to me.

ff *p*

Haste a - board, a - board, a - - board to me.

ff *p*

Haste a - board, a - board, a - - board to me.

ff *p*

Haste a - board, a - board, a - - board to me.

OH! MEET ME, FAIR MAIDEN.

Words by B. W. C. MASSETT, Esq.

Music arranged from BEETHOVEN by G. LODER.

1st Tenor.
 1. Oh! meet me, fair mai - - den, In

2d Tenor.
 2. Ah! why shouldst thou trem - - ble, While

1st Bass.
 1. Oh! meet me, fair mai - - den, In

2d Bass.
 2. Ah! why shouldst thou trem - - ble, While

some sha - dy grove, For deep - ly is

sup - pliant I kneel? I could not dis-

some sha - dy grove, For deep - ly is

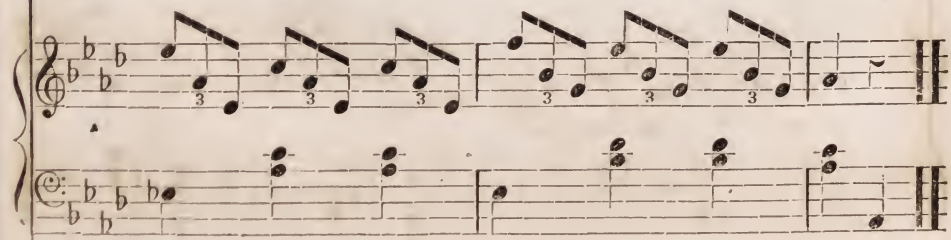
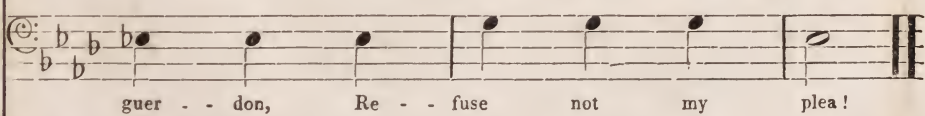
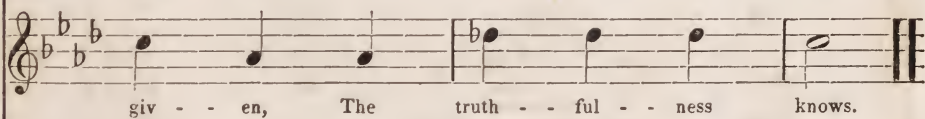
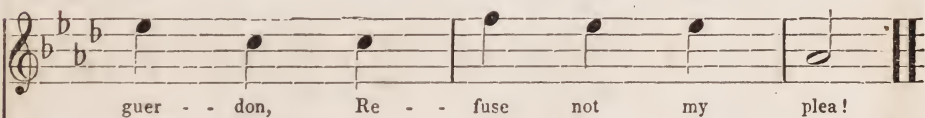
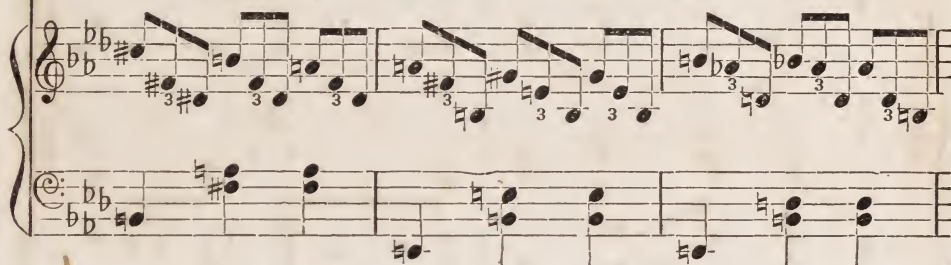
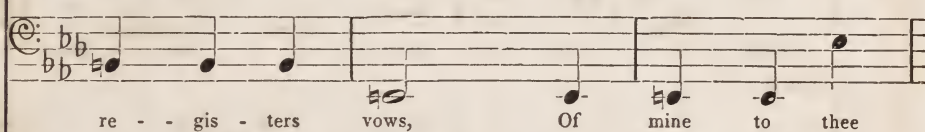
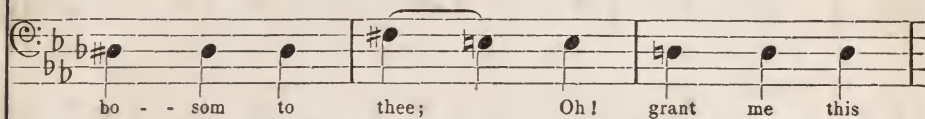
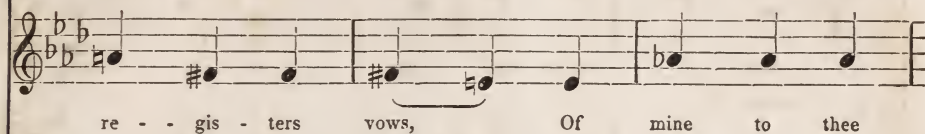
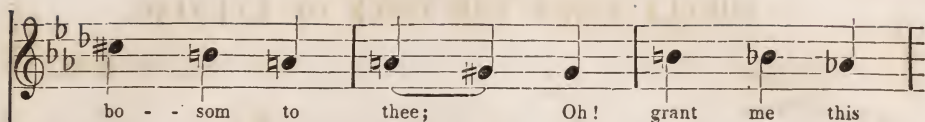
sup - pliant I kneel? I could not dis-

la - - den, This fond heart with love;
 sem - - ble, Th'e - - mo - - tion I feel;
 la - - den, This fond heart with love;
 sem - - ble, Th'e - - mo - - tion I feel;

The first system consists of four vocal staves and a piano accompaniment. The vocal staves are in treble and alto clefs, and the piano is in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. The piano accompaniment features triplet figures in the right hand and sustained chords in the left hand.

There will I un - - - bur - - then This
 Then fear not, for Hea - - ven, Who
 There will I un - - - bur - - then This
 Then fear not, for Hea - - ven, Who

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with triplet figures and sustained chords.



SOFTLY SIGHS THE VOICE OF EVENING.

ADAGIO.

Music by WEBER.

1st Tenor. *p*

1. Soft - ly sighs the voice of eve - - ning,

2d Tenor. *p*

2. While near thee my breast is heav - - ing,

1st Bass. *p*

1. Soft - ly sighs the voice of eve - - ning,

2d Bass. *p*

2. While near thee my breast is heav - - ing,

p

Steal - - ing through yon wil - - - low glen ;

From thy side I'll nev - - - er rove ;

Steal - - ing through yon wil - - - low glen ;

From thy side I'll nev - - - er rove ;

While the stars, like guar - - - dian spi - - rits,
Oh! may heav'ns pro - - tec - - tion shel - - ter

While the stars, like guar - - dian spi - - rits,
Oh! may heav'ns pro - - tec - - tion shel - - ter

Set their night - - - ly watch a - - bove.
Her my heart must ev - - er love.

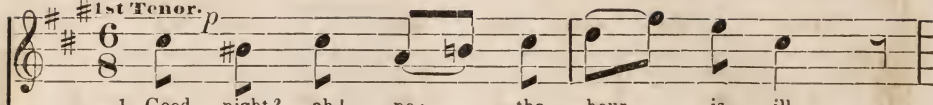
Set their night - - - ly watch a - - bove.
Her my heart must ev - - er love.

GOOD NIGHT!

Words by SHELLEY.

Music by SPORR.

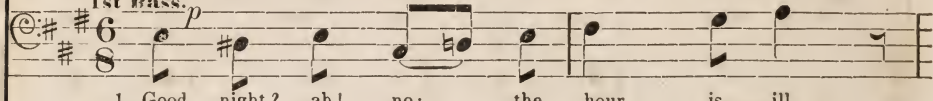
GRAZIOSO.

#1st Tenor. *p*

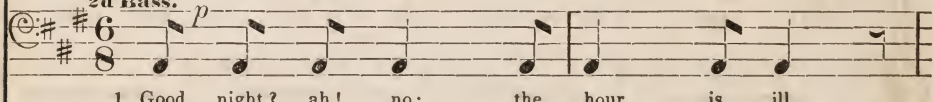
1. Good night? ah! no; the hour is ill

#2d Tenor. *p*

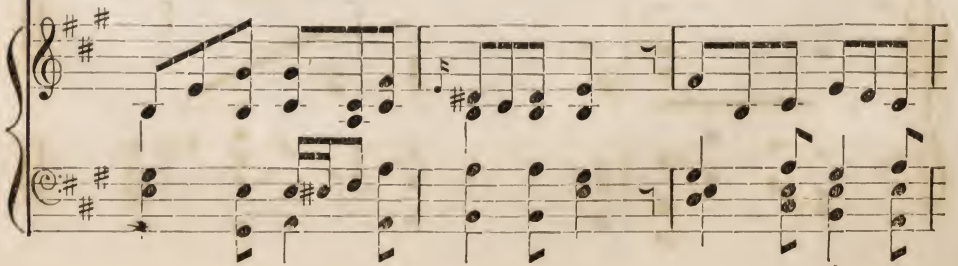
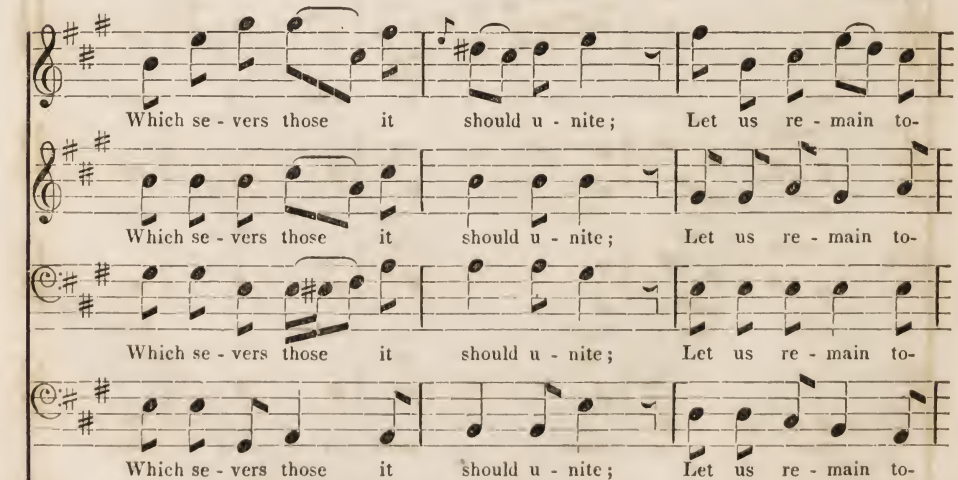
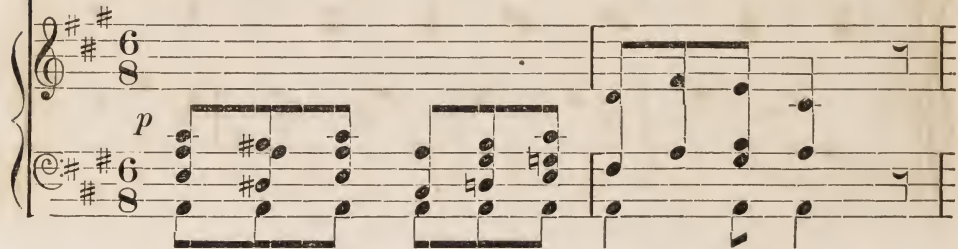
1. Good night? ah! no; the hour is ill

1st Bass. *p*

1. Good night? ah! no; the hour is ill

2d Bass. *p*

1. Good night? ah! no; the hour is ill



geth - er still, Then it will be good night, good night.

geth - er still, Then it will be good night, good night.

geth - er still, Then it will be good night, good night.

geth - er still, Then it will be good night, good night.

SECOND VERSE.

How can I call the lone night good,
 Though thy sweet wishes wing its flight;
 Be it not thought, said, understood,
 Then it will be *good* night.

THIRD VERSE.

To hearts which near each other move,
 From evening close to morning light,
 The night is good; because my love,
 They never *say* good night.

THE FADED VIOLET.

Words by SHELLEY.

Music by G. LODER.

1st Tenor. *p*

The o - - dor from the flow'r is gone, Which

2d Tenor. *p*

The o - - dor from the flow'r is gone, Which

1st Bass. *p*

The o - - dor from the flow'r is gone, Which

2d Bass. *p*

The o - - dor from the flow'r is gone, Which

p

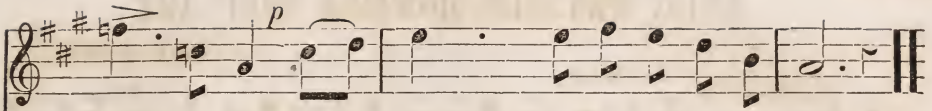
like thy kiss-es, breathed on me; The co - lor from the

like thy kiss-es, breathed on me; The co - lor from the

like thy kiss-es, breathed on me; The co - lor from the

like thy kiss-es, breathed on me; The co - lor from the

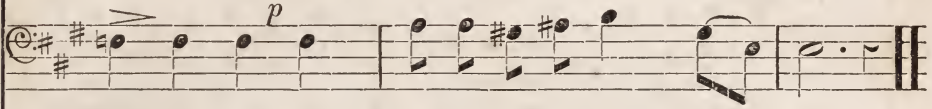
like thy kiss-es, breathed on me; The co - lor from the



flower is gone, Which glowed of thee, and on - ly thee!



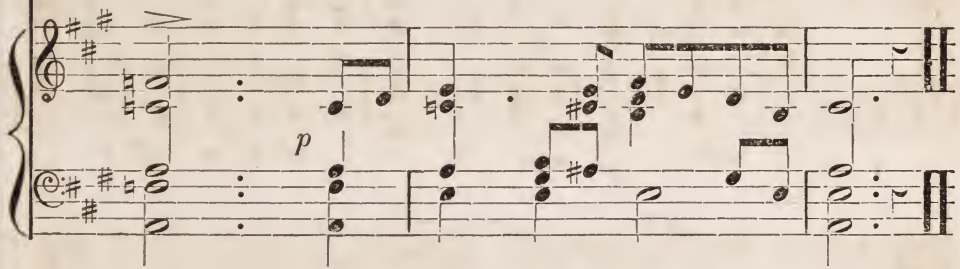
flower is gone, Which glowed of thee, and on - - ly thee!



flower is gone, Which glowed of thee, and on - - ly thee!



flower is gone, Which glowed of thee, and on - - ly thee!



SECOND VERSE.

A shrivelled, lifeless, vacant form,
 It lies on my abandoned breast,
 And mocks the heart which yet is warm,
 With cold and silent rest.

ENJOY THYSELF, HOWE'ER THOU ART.

Music by WEBER.

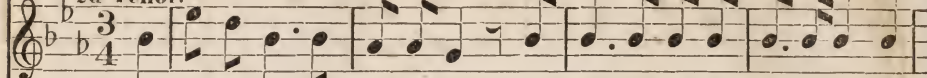
MODERATO CON MOTO.

1st Tenor.



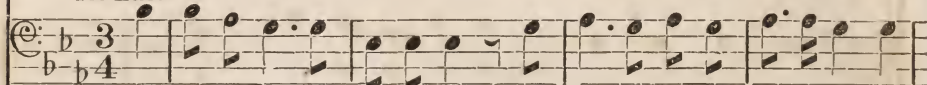
En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is

2d Tenor.



En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is

1st Bass.

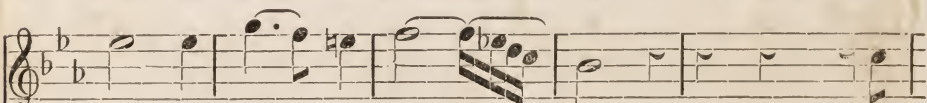
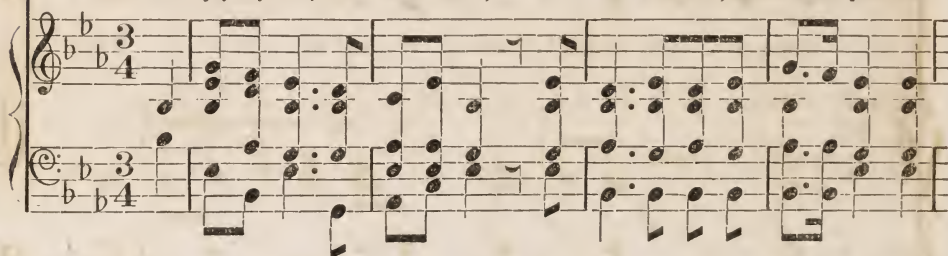


En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is

2d Bass.



En - joy thy-self, how - e'er thou art, Be - tide what will, man's better part Is



nerve and right good feel - - - - ing;

Quake



nerve and right good feel - - - - ing;

Quake

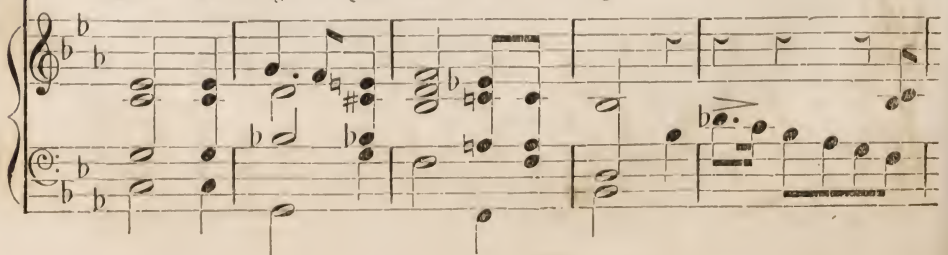


nerve and right good feel - - - - ing; Quake not, quake not at ev'ry



nerve and right good feel - - - - ing;

Quake



not at ev'-ry tri-ling pain, But wait till all is well a - gain; No

not at ev'-ry tri-ling pain, But wait till all is well a - gain; No

tri - - fling, tri-ling pain, But wait till all is well a - gain; No

not at ev'-ry tri-ling pain, But wait till all is well a - gain; No

grief is past the heal - ing, No grief is past the heal - ing.

grief is past the heal - ing, No grief is past the heal - ing.

grief is past the heal - ing, No grief is past the heal - ing.

grief is past the heal - ing, No grief is past the heal - ing.

THE BROOK'S LULLABY.

Arranged from REISSIGER by G. LODER.

MODERATO.

1st Tenor. *p*

1. Wea - ry wand' - rer, re - pose, Thy sad eye - lids close ;

2d Tenor. *p*

2. None thy slum - bers shall break 'Till all shall wake ; In

1st Bass. *p*

1. Wea - ry wand' - rer, re - pose, Thy sad eye - lids close ;

2d Bass. *p*

2. None thy slum - bers shall break 'Till all shall wake, In

p

This is thy home, thou shalt dwell with me ; In bed so deep, Calm,

sleep thou shalt bury both grief and joy ; The moon shines bright Through

This is thy home, thou shalt dwell with me ; In bed so deep, Calm,

sleep thou shalt bury both grief and joy ; The moon shines bright Through

mf

calm shalt thou sleep, 'Till my streams quaffed dry By the

mf

mists of night, And how broad - ly a - bove us is

mf

calm shalt thou sleep, 'Till my streams quaffed dry By the

mf

mists of night, And how broad - ly a - bove us is

foam - ing sea, 'Till my streams quaffed dry By the foam - - ing sea.

spread the blue sky! And how broad - ly a - bove us is spread the blue sky!

foam - ing sea, 'Till my streams quaffed dry By the foam - - ing sea.

spread the blue sky! And how broad - ly a - bove us is spread the blue sky!

AN ARGUMENT.

Words by LEIGH HUNT.

Music by MOSCHELES.

1st Tenor.

An ar - gu - ment, like a good tri - - o, should be;

2d Tenor.

An ar - gu - ment, an ar - gu - ment, like a good

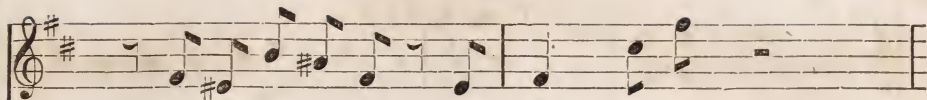
Bass.

An ar - gu - ment, like a good

Where we all dif - fer, Where we all dif - fer,

tri - - o should be; Where we all dif - fer, Where we all

tri - - o should be; Where we all dif - fer, we



where we all dif - fer, all, all dif - fer,



dif - fer, where we all dif - fer, dif - fer,



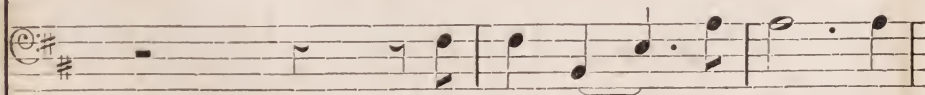
dif - fer, we all dif - fer,



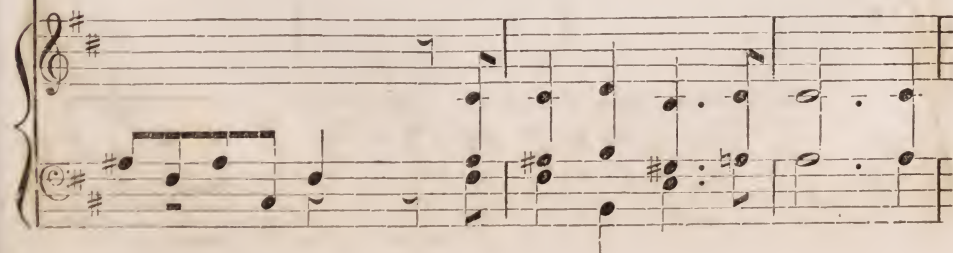
dif - fer, and yet all a - gree, In



where we all dif - fer, and yet all a - gree, In



and yet all a - gree, In



The musical score is written for voice and piano. It consists of two systems of staves. The first system has three vocal staves (treble, alto, and bass clefs) and a piano accompaniment (grand staff). The second system has two vocal staves (treble and bass clefs) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). Dynamics include *f* (forte) and *p* (piano). The lyrics are: "truth, and in tone, and in best har - mo - ny, in best, in best har - mo - ny, har - - - mo - ny. best har - mo - - - ny, har - - - mo - ny. best har - mo - - - ny."

f *p*

truth, and in tone, and in best har - mo - ny, in best, in

f *p*

truth, and in tone, and in best har - mo - ny, in best, in

f *p*

truth, and in tone, and in best har - mo - ny, in best, in

f *p*

best har - mo - ny, har - - - mo - ny.

best har - mo - - - ny, har - - - mo - ny.

best har - mo - - - ny.

HOME OF YOUTH.

Composed by HEROLD.

ALLEGRETTO CON ESPRESSIONE.

1st Tenor.
 1. Home of youth, all thy pleasures Are im - pressed on my
 2. Give me back, not these on - ly, But the heart which be-

2d Tenor.
 1. Home of youth, all thy pleasures Are im - pressed on my
 2. Give me back, not these on - ly, But the heart which be-

1st Bass.
 1. Home of youth, all thy pleasures Are im - pressed on my
 2. Give me back, not these on - ly, But the heart which be-

2d Bass.
 1. Home of youth, all thy pleasures Are im - pressed on my
 2. Give me back, not these on - ly, But the heart which be-

heart; Ere they fade from my mem'ry
 lieved, Knowing naught of sus - pi - cion
 heart; Ere they fade from my mem'ry
 lieved, Knowing naught of sus - pi - cion

mf *Cres.*

Life it-self must de - part, In the land

mf *Cres.*

'Till too of - - ten de - ceiv'd, In the days

mf *Cres.*

Life it-self must de - part, In the land

mf *Cres.*

'Till too of - - ten de - ceiv'd, In the days

of the stran - ger, sighs and tears are but mine.

of my child - hood Ev' - ry face wore a smile;

of the stran - ger, sighs and tears are but mine.

of my child - hood Ev' - ry face wore a smile;

Cres.

pp

In my own hap - py val - ley, Did my heart ne'er re - pine,

pp

And I felt joy - ous hearted, For I knew not of guile,

pp

In my own hap - py val - ley, Did my heart ne'er re - pine,

pp

And I felt joy - ous hearted, For I knew not of guile,

In my own hap - py val - ley, Did my heart ne'er re - pine.

And I felt joy - ous heart-ed, For I knew not of guile.

In my own hap - py val - ley, Did my heart ne'er re - pine.

And I felt joy - ous heart-ed, For I knew not of guile.

SLUMBER, DEAREST.

Music by WEBER.

ANDANTE.

1st Tenor.
p
 1. Slum - - ber, dear - - est, safe - - - ly slum - - ber,

2d Tenor.
p
 2. Now the flow'rs are gent - - ly clos - - ing,

1st Bass.
p
 1. Slum - - ber, dear - - est, safe - - - ly slum - - ber,

2d Bass.
p
 2. Now the flow'rs are gent - - ly clos - - ing,

Let sweet sleep op - - - press thine eyes;

Eve - - - ning dews a - - - round them fall.

Let sweet sleep op - - - press thine eyes;

Eve - - - ning dews a - - - round them fall.

Cres.

May sweet vi - - sions with - - - out num - - - ber,

Cres.

In their fai - - ry bow'rs re - - - pos - - - ing,

Cres.

May sweet vi - - sions with - - - out num - - - ber,

Cres.

In their fai - - ry bow'rs re - - - pos - - - ing,

pp

Cheer - - ing dreams be - - - fore thee rise,

pp

Slum - - b'ring 'till thy ma - - - tin call.

pp

Cheer - - ing dreams be - - - fore thee rise,

pp

Slum - - b'ring 'till thy ma - - - tin call.

NIGHT SONG.

Melody by VÉLETTE.

ANDANTINO GRAZIOSO.

1st Tenor. *p*

2d Tenor. *p*

1st Bass. *p*

2d Bass. *p*

Joy ev - er sur - round - - - ing, Peace

Joy ev - er sur - round - - - ing, Peace

Joy ev - er sur - round - - - ing, Peace

Joy ev - er sur - round - - - ing, Peace

ev - er a - bound - - - ing, A - round her bed, sweet

ev - er a - bound - - - ing, A - round her bed, sweet

ev - er a - bound - - - ing, A - round her bed, Sweet

ev - er a - bound - - - ing, A - round her bed, Sweet

1st.

vis - - ions shed, To calm all trace of sor - - row.

vis - - ions shed, To calm all trace of sor - - row.

vis - - ions shed, To calm all trace of sor - - row.

vis - - ions shed, To calm all trace of sor - - row.

vis - - ions shed, To calm all trace of sor - - row.

2d. Fine. *mf*

shed, To calm all trace of sor - - row. While round her

2d. Fine. *mf*

shed, To calm all trace of sor - - row. While round her

2d. Fine. *mf*

shed, To calm all trace of sor - - row. While round her

2d. Fine. *mf*

shed, To calm all trace of sor - - row. While round her

2d. Fine. *mf*

shed, To calm all trace of sor - - row. While round her

couch at - tend - - ing, Let our soft ac - cents swell, To

couch at - tend - - ing, Let our soft ac - cents swell, To

couch at - tend - - ing, To

couch at - tend - - ing, Let our soft ac - cents swell, To

Da Capo e poi la Tempo Secondo.
Dim.

heav'n our pray'rs while send - ing, That peace with her may dwell.

heav'n our pray'rs while send - ing, That peace with her may dwell.

heav'n our pray'rs while send - ing, That peace with her may dwell.

heav'n our pray'rs while send - ing, That peace with her may dwell.

heav'n our pray'rs while send - ing, That peace with her may dwell.

ROUND.—“Here in sweet sleep.”

Music by HORSLEY.

DOLCEMENTE.

1 *pp*
Here in sweet sleep the son of Ni - con lies, He sleeps, for who shall

2 *pp*
Here in sweet sleep the son of Ni - con lies, He sleeps, for who shall

3 *pp*
He sleeps, for who shall say the good man dies; for

p

say the good man dies? who shall say the good man dies? Here

say the good man dies? for who shall say - - - the good man dies.

who shall say, who shall say the good man dies?

N. B. The pauses are for the close.

THE LETTER OF FLOWERS.

Words translated from the German, by JOHN OXENFORD.

Music by SCHUBERT.

1st Tenor.

1. To yon - der love - ly maid - en, These flow-rets would I send, To

2d Tenor.

2. Thou myr-tle, whis-per light - ly, My hopes how sweet they be! That

1st Bass.

1. To yon - der love - ly maid - en, These flow-rets would I send, To

2d Bass.

2. Thou myr-tle, whis-per light - ly, My hopes how sweet they be! That

p

say my soul is la - den, And would its sor-rows end. Thou rose, so fresh-ly

nev-er star so bright-ly Shone o'er my path as she. "De - spair is kill-ing

say my soul is la - den, And would its sor-rows end. Thou rose, so fresh-ly

nev-er star so bright-ly Shone o'er my path as she. "De - spair is kill-ing

blow-ing, Tell how my bo - som burns, Tell how my tears are
 an - guish," Thou ma - ri - gold shall say; "With - out her I shall
 blow-ing, Tell how my bo - som burns, Tell how my tears are
 an - guish," Thou ma - ri - gold shall say; "With-out her I shall

This system contains four staves. The first two are vocal staves (treble and alto clefs) with lyrics. The next two are piano accompaniment staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C).

flow - ing, My heart how deep it mourns, My heart how deep it mourns.
 lan - guish, And in the grave de - cay, And in the grave de - cay.
 flow - ing, My heart how deep it mourns, My heart how deep it mourns.
 lan - guish, And in the grave de - cay, And in the grave de - cay.

This system contains four staves. The first two are vocal staves (treble and alto clefs) with lyrics. The next two are piano accompaniment staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C).

MELTING AIRS SOFT JOYS INSPIRE.

Words by HUGHES.

Music by DR. HAYES.

AFFETTUOSO.

1st Tenor.

Melt - - - ing airs soft joys in-

2d Tenor.

Melt - - - ing airs soft joys in-

3d Tenor.

Melt - - - ing airs soft joys in-

Bass.

Melt - - - ing airs soft joys in-

spire, Airs for droop - - - ing

spire, Airs for droop - - - ing

spire, Airs for droop - - - ing

spire, Airs for droop - - - ing

hope to hear; Melt - - ing as a

hope to hear; Melt - - ing as a

hope to hear; Melt - - ing as a

hope to hear; Melt - - ing as a

lo - - - ver's prayer, Joys to flat - - - ter

lo - - - ver's prayer, Joys to flat - - - ter

lo - ver's prayer, Joys to flat - - - ter

lo - - - ver's prayer, Joys to flat - - - ter

dull de - - - spair, and soft - - - - ly

dull de - - - spair, and soft - - - - ly

dull de - - - spair, and soft - - - - ly

dull de - - - spair, and soft - - - - ly

soothe the am' - - - rous fire.

soothe the am' - - - rous fire.

soothe the am' - - - rous fire.

soothe the am' - - - rous fire.

COME, BOYS, DRINK.

Words by W. BALL.
VIVACE.

Music by MARSCHNER.

1st Tenor.

1. Come, boys, drink and mer - ry be, the wine - cup drain! Send the spark-ling

2d Tenor.

2. Care and sor - row hence a - way, Far shall flee; Here what should they

1st Bass.

3. Let the gen'-rous heart draw near, and share our glee; He who means us

2d Bass.

4. Come, boys, come, then, jo - vial be, Join the strain, Drink an - oth - er

nec - tar round, Fill, fill a - gain! O-ho!

do, I pray, with you or me? O-ho! Sum sum sum sum sum sum sum sum

well, We'll cheer with three times three, O-ho! Sum sum sum sum sum sum sum sum

glass and then We'll fill, fill a - gain, O-ho! Sum sum sum sum sum sum sum sum

hy-del-dee, hy-del-dee, hy-dee-del dum, hur-rah! Here to-night we'll

sum sum sum sum sum hy-dee-del dum, hur-rah! Here to-night we'll

sum sum sum sum sum hy-dee-del dum, hur-rah! Here to-night we'll

sum sum sum sum sum hy-dee-del dum, hur-rah! Here to-night we'll

mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!

mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!

mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!

mer-ry be, we'll mer-ry be, hy-del-dee, hy-del-dee, Let's merry be!

NEVER DOUBT MY TRUTH.

Composed by HENSELT.

Arranged by G. LODER.

ANDANTE CANTABILE.

1st Tenor. *p*

Nev - er doubt my truth, Let no fear op - press thee;

2d Tenor. *p*

Nev - er doubt my truth, Let no fear op - press thee;

1st Bass. *p*

Nev - er doubt my truth, Let no fear op - press thee;

2d Bass. *p*

Nev - er doubt my truth, Let no fear op - press thee;

pp

1st. **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

1st. **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

1st. **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

1st. **2nd.**

All thy cares to soothe, Let me cheer thy trou-bled breast. breast.

Still rest - ing on my heart, Ah! cease to doubt and fear me;

Still rest - ing on my heart, Ah! cease to doubt and fear me;

Still rest - ing on my heart, Ah! cease to doubt and fear me;

Still rest - ing on my heart, Ah! cease to doubt and fear me;

Still rest - ing on my heart, Ah! cease to doubt and fear me;

The first system of the musical score consists of five staves. The first four staves are vocal parts, each with the lyrics "Still rest - ing on my heart, Ah! cease to doubt and fear me;". The fifth staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents.

I'll ne'er a - gain de - part, But ev - er with thee rest.

I'll ne'er a - gain de - part, But ev - er with thee rest.

I'll ne'er a - gain de - part, But ev - er with thee rest.

I'll ne'er a - gain de - part, But ev - er with thee rest.

I'll ne'er a - gain de - part, But ev - er with thee rest.

The second system of the musical score consists of five staves. The first four staves are vocal parts, each with the lyrics "I'll ne'er a - gain de - part, But ev - er with thee rest.". The fifth staff is a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with similar notation to the first system, including eighth and sixteenth notes and rests.

ADIEU, YE STREAMS!

Composed by REISSIGER.

Arranged by G. LODER.

1st Tenor. *f* *p*

1. A - dieu, ye streams that smooth - - - ly flow; A - dieu! A-

2d Tenor. *f* *p*

2. From you, with-out a pang, I fly, A - dieu! A-

1st Bass. *f* *p*

1. A - dieu, ye streams that smooth - - - ly flow; A - dieu! A-

2d Bass. *f* *p*

2. From you, with-out a pang, I fly, A - dieu! A-

f *pp*

dieu! Ye ver - nal airs, that soft - ly blow, A - dieu! A-

f *pp*

dieu! And drop no tear, and heave no sigh, A - dieu! A-

f *pp*

dieu! Ye ver - nal airs, that soft - ly blow, A - dieu! A-

f *pp*

dieu! And drop no tear, and heave no sigh, A - dieu! A-

p *f*

dieu! Ye trees by bloom-ing spring ar-rayed, Ye birds that war-ble

p *f*

dieu! But, An-na, forced from thee to part, What an-guish swells my

p *f*

dieu! Ye trees by bloom-ing spring ar-rayed, Ye birds that war-ble

p *f*

dieu! But, An-na, forced from thee to part, What an-guish swells my

p *pp*

through the shade, A - dieu! A - dieu! A - dieu! A - dieu!

p *pp*

rend-ing heart, A - dieu! A - - dieu! A - dieu! A - dieu!

p *pp*

through the shade, A - dieu! A - - dieu! A - dieu! A - dieu!

p *pp*

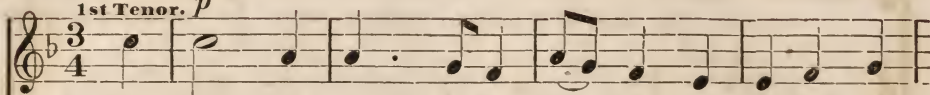
rend-ing heart, A - dieu! A - - dieu! A - dieu! A - dieu!

The musical score is written for four voices and piano accompaniment. The key signature is B-flat major (two flats). The tempo and mood are indicated by the dynamics *p* (piano) and *f* (forte). The lyrics are in French and English. The piano part features a prominent bass line with chords and single notes, often mirroring the vocal lines. The vocal lines are written in treble and bass staves, with lyrics placed below the notes. The score is divided into several systems, each containing staves for the four voices and the piano accompaniment. The lyrics are: 'dieu! Ye trees by bloom-ing spring ar-rayed, Ye birds that war-ble', 'dieu! But, An-na, forced from thee to part, What an-guish swells my', 'through the shade, A - dieu! A - dieu! A - dieu! A - dieu!', and 'rend-ing heart, A - dieu! A - - dieu! A - dieu! A - dieu!'.

THE FALLEN ROSE.

Music by WEBBE.

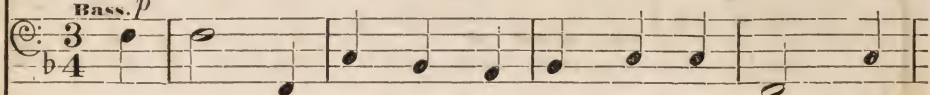
AFFETTUOSO.

1st Tenor. *p*

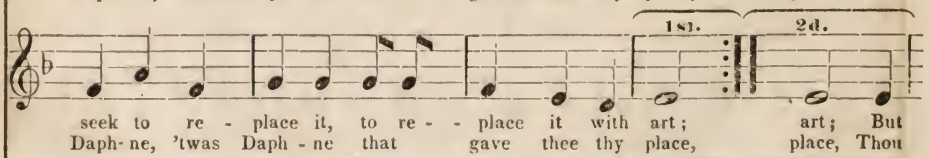
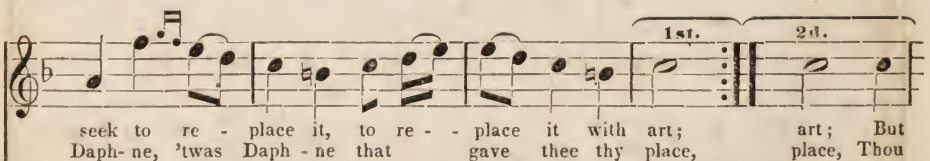
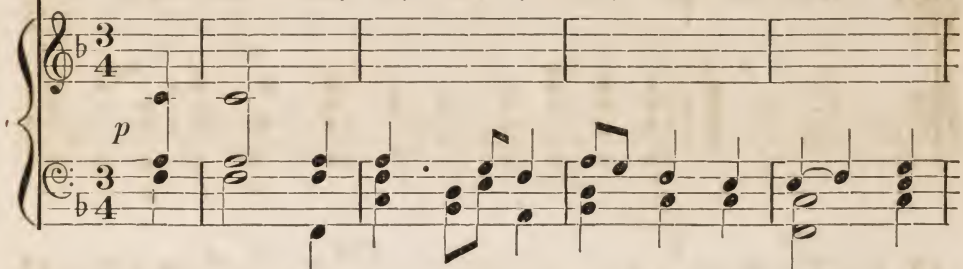
1. A rose, a rose from her bo - som h stray'd, I'll
 2. A - las! sil-ly rose, sil - ly rose, hadst thou known 'Twas

2d Tenor. *p*

1. A rose, a rose from her bo - som has stray'd, I'll
 2. A - las! sil-ly rose, sil - ly rose, hadst thou known 'Twas

Bass. *p*

1. A rose, a rose from her bo - som has stray'd, I'll
 2. A - las! sil-ly rose, sil - ly rose, hadst thou known 'Twas



no! no, no! 'twill her slum - bers in - - vade, I'll
ne'er, no, ne'er from her bo - som hadst flown, Her

no! no, no! 'twill her slum - bers in - - vade, I'll
ne'er, no, ne'er from her bo - som hadst flown, Her

no! no, no, no! 'twill her slum - bers in - - vade, I'll
ne'er, no, no, ne'er, from her bo - som hadst flown, Her

1st. 2d.

wear it, fond youth, next my heart. But heart.
bo - - som's the man - sion of peace. Thou peace.

1st. 2d.

wear it, fond youth, next my heart. But heart.
bo - - som's the man - sion of peace. Thou peace.

1st. 2d.

wear it, fond youth, next my heart. But heart.
bo - - som's the man - sion of peace. Thou peace.

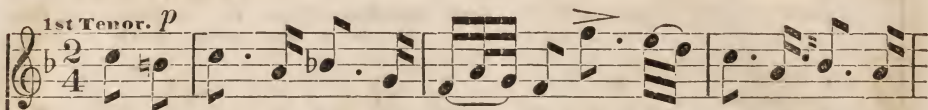
1st. 2d.

OH! FORBEAR TO BID ME SLIGHT HER.

Music by HUMMELL.

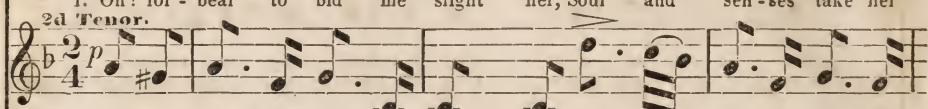
Arranged by G. LODER.

LARGHETTO.

1st Tenor. *p*

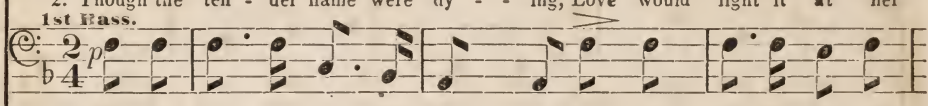
1. Oh! for - bear to bid me slight her, Soul and sen - ses take her

2d Tenor.



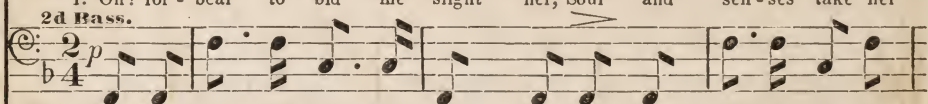
2. Though the ten - der flame were dy - - ing, Love would light it at her

1st Bass.

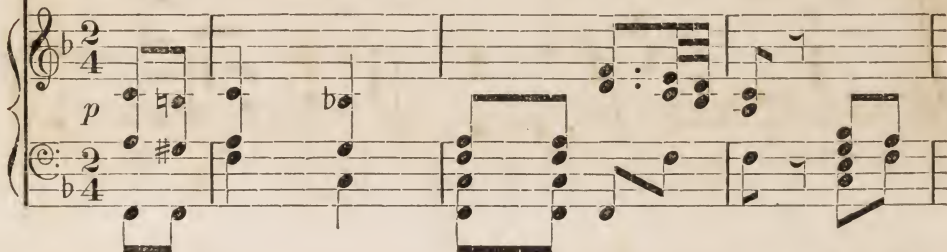
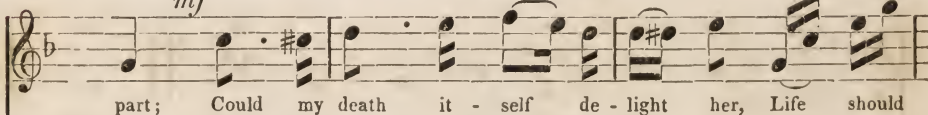


1. Oh! for - bear to bid me slight her, Soul and sen - ses take her

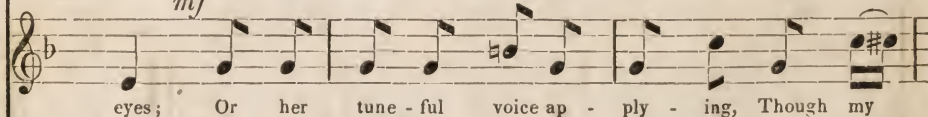
2d Bass.



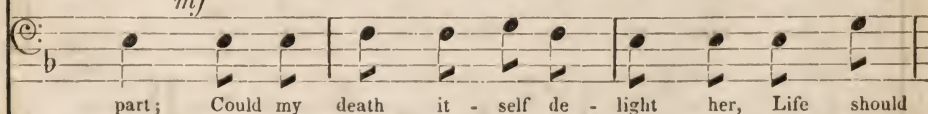
2. Though the ten - der flame were dy - - ing, Love would light it at her

*mf*

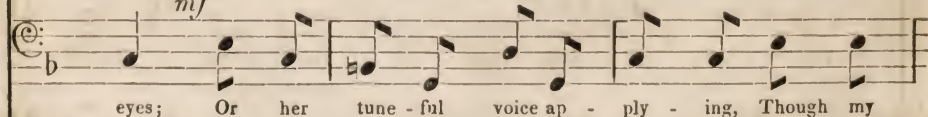
part; Could my death it - self de - light her, Life should

mf

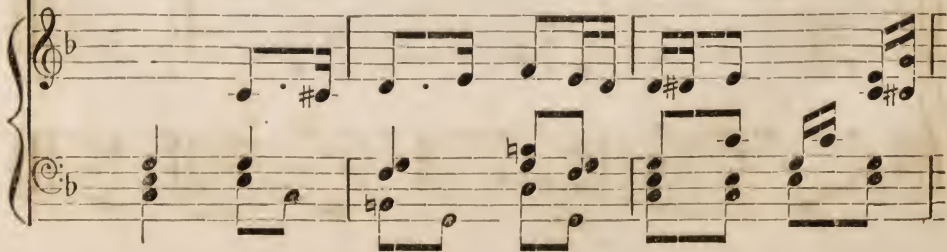
eyes; Or her tune - ful voice ap - ply - ing, Though my

mf

part; Could my death it - self de - light her, Life should

mf

eyes; Or her tune - ful voice ap - ply - ing, Though my



p

leap to leave my heart. Strong, though soft a lo - ver's chain, Charmed with

p

ear my soul sur - prize. Deaf, I see the fate I shun; Blind, I

p

leap to leave my heart. Strong, though soft a lo - ver's heart, Charmed with

p

ear my soul sur - prize. Deaf, I see the fate I shun; Blind, I

woe, and pleased with pain, Charmed with woe, and pleased with pain.

hear I am un - done, Blind, I hear I am un - done.

woe and pleased with pain, Charmed with woe and pleased with pain.

hear I am un - done, Blind, I hear I am un - done.

IF, WHILE MY PASSION I IMPART.

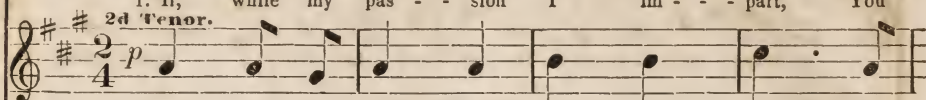
Words by COLERIDGE.

Music by G. LODER.

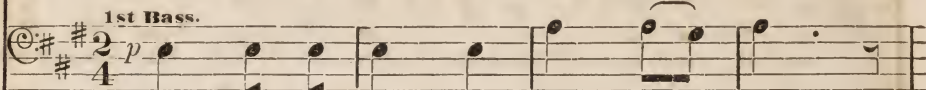
ANDANTE.

1st Tenor, *p*

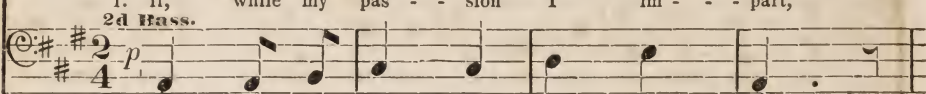
1. If, while my pas - - sion I im - - part, You

2d Tenor, *p*

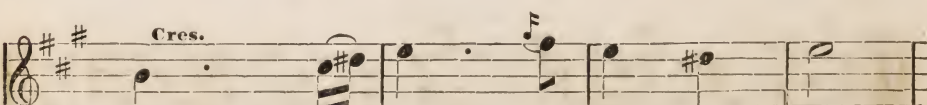
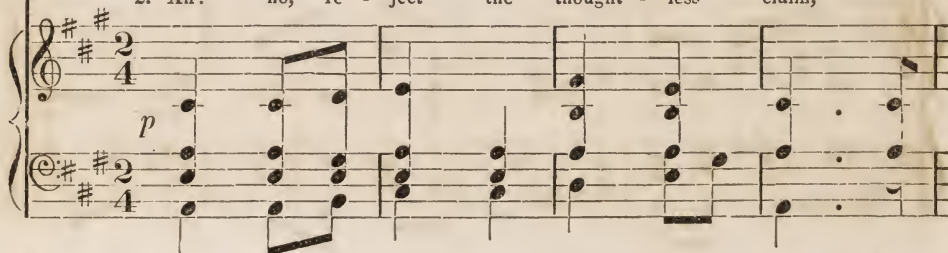
2. Ah! no, re - ject the thought - less claim, In

1st Bass, *p*

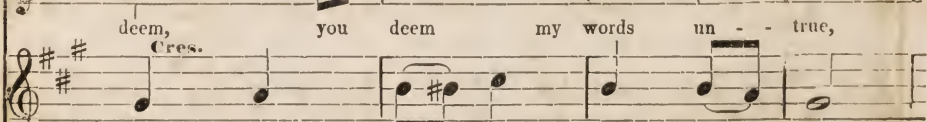
1. If, while my pas - - sion I im - - part,

2d Bass, *p*

2. Ah! no, re - ject the thought - less claim,



deem, you deem my words un - - true,

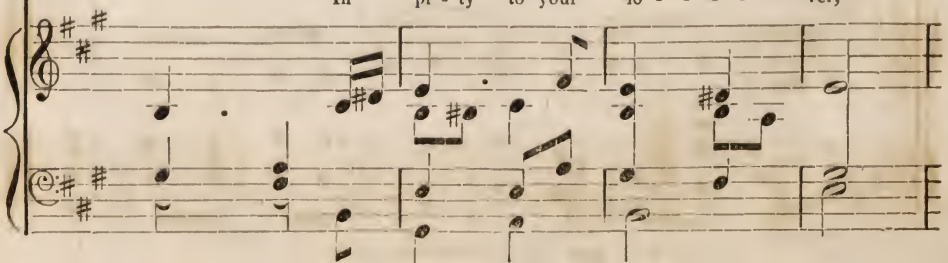


pi - - - ty to your lo - - - - - ver,



You deem, you deem my words un - - true,

In pi - ty to your lo - - - - - ver,

You deem my words un - - - - - true,
In pi - ty to your lo - - - - - ver,

p

Oh! place your hand up - - - on my heart, Feel

p

That thrill - ing touch would aid the flame It

p

Oh! place your hand up - - - on my heart, Feel

p

That thrill - ing touch would aid the flame It

p

how it throbs, it throbs for thee.

wish - - es to dis - - - co - - - - - ver.

how it throbs, it throbs for thee.

wish - - es to dis - - - co - - - - - ver.

THE MINUETT.

Arranged by G. LODER.

Music by MOZART.

1st Tenor. *f*
 Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -
 2d Tenor. *f*
 Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -
 1st Bass. *f*
 Trip, feat - ly trip the mea - sure o'er, Sweep light - ly o'er th'en -
 2d Bass. *f*
 Trip, feat - ly trip the mea - sure o'er, Sweep light - ly
 Piano. *f*

Musical score for "The Borne on the Air" featuring vocal parts and piano accompaniment. The score is written in 2/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "a - melled floor; Borne on the air, let mu - sic pour The". The piano accompaniment provides harmonic support, including a prominent bass line and chords. The score includes dynamic markings such as "Cres." (Crescendo) and "Cres." (Crescendo). The lyrics are: "a - melled floor; Borne on the air, let mu - sic pour The".

state - ly min - u - - et - - to. Grace - ful - ly bend - ing

state - ly min - u - - et - - to. Grace - ful - ly bend - ing

state - ly min - u - - et - - to. Grace - ful - - - ly

state - ly min - u - - et - - to. Grace - ful - - - ly

now ad - vance, Dis - play naught un - gain - ly

now ad - vance, ad - vance, Dis - play naught un - gain - ly

bend - - - ing ad - vance, Dis - play naught un - gain - ly

bend - - - ing ad - vance, Dis - play naught un - gain - ly

in the dance; whirl - ing waltz or rus - tic

in the dance; whirl - ing waltz or rus - tic

in the dance; No whirl - ing waltz or rus - tic

in the dance; No whirl - ing waltz or rus - tic

Cres.

Cres.

Cres.

Cres.

gal - lop's prance, But court - ly min - u - et - - to.

gal - lop's prance, But court - ly min - u - et - - to.

gal - lop's prance, But court - ly min - u - et - - to.

gal - lop's prance, But court - ly min - u - et - - to.

p

p

p

p

OUR NATIVE HOME.

Music by G. LODER.

CON ANIMA.

1st Tenor. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

2d Tenor. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

1st Bass. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

2d Bass. *f* *p* *f*

Our na - tive home, thou'rt ev - er dear, To pa - triot

p

cars how blest the sound! The shore we love, though bleak and

p

ears how blest the sound! The shore we love, though bleak and

p

ears how blest the sound! The shore we love, though bleak and

p

ears how blest the sound! The shore we love, though bleak and

OUR NATIVE HOME.

drear, To Mem' - ry's voice the heart will bound.

drear, To Mem' - ry's voice the heart will bound.

drear, To Mem' - ry's voice the heart will bound.

drear, To Mem' - ry's voice the heart will bound.

drear, To Mem' - ry's voice the heart will bound.

SECOND VERSE.

Though other climes be fairer far,
 The heart in them is sad and lone;
 In peaceful vale, or field of war,
 We sigh for thee, our Native Home.

I THINK OF THEE ALONE.

Music by CARAFA.

ANDANTINO.

1st Tenor. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

2d Tenor. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

1st Bass. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

2d Bass. *p*

When the glow-worm's light doth glim-mer From the cold and moss-grown

p

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; **V. S.**

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; **V. S.**

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; **V. S.**

pp

stone, When the faint - ing stars grow dim-mer, Cold and wan I lie and moan; **V. S.**

pp

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *pp*

When the night-bird's cease-less wail-ing, O'er the moor speeds wild and lone, When the

f *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

f *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

f *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

f *p*

dy - ing moon is pal - ing, Then I think of thee a - lone.

ROUSE, BRAVE HUNTERS.

Music by BERNER.

ALLEGRO.

1st Tenor. *f*

1. Rouse, brave hun - ters, from your rest, Wel - come song and

2d Tenor. *f*

2. O'er the gla - cier wild and steep, Where the foam - ing

1st Bass. *f*

1. Rouse, brave hun - ters, from your rest, Wel - come song and

2d Bass. *f*

2. O'er the gla - cier wild and steep, Where the foam - ing

f

mer - ry jest; From the hill top wild and drear,

tor - rents leap, Shout the wel - come cry to all,

mer - ry jest; From the hill top wild and drear,

tor - rents leap, Shout the wel - come cry to all,

musical score for the first system of "Rouse, Brave Hunters". It consists of five staves. The first two staves are vocal parts with lyrics "morrow," and "Good mor - row, Good mor - row,". The next two staves are vocal parts with lyrics "Good morrow," and "Good mor - row, Good mor - row,". The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

morrow, Good mor - row, Good mor - row,

Good morrow, Good mor - row, Good mor - row,

Good morrow, Good mor - row, Good

Good morrow, Good mor - row,

musical score for the second system of "Rouse, Brave Hunters". It consists of five staves. The first two staves are vocal parts with lyrics "Good morrow," and "Good morrow,". The next two staves are vocal parts with lyrics "Good morrow," and "Good morrow,". The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

Good morrow, Good morrow,

Good morrow, Good morrow,

morrow, Good

Good morrow,

Good mor-row,

Good mor-row, Good

mor-row, Good mor-row,

Good mor-row, Good mor - - - - -

This system contains five staves. The first four are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Good mor-row, Good mor-row, Good mor-row, Good mor-row, Good mor - - - - -".

Good mor - - - - -

mor - - - - - row, Good mor - - - - -

Good mor - - - - - row,

row, Good mor - row, Good

This system contains five staves. The first four are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Good mor - - - - - mor - - - - - row, Good mor - - - - - Good mor - - - - - row, Good mor - row, Good".

row, Good mor - - - -

row, Good mor - - - -

Good mor - - - -

mor - - row, Good mor - row, Good mor - - - -

row, Good mor - - - - row, Good mor - row.

row, Good mor - - - - row, Good mor - row.

row, Good mor - - - - row, Good mor - row.

row, Good mor - - - - row, Good mor - row.

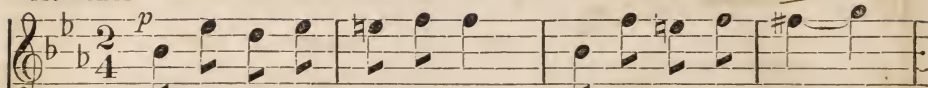
The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system consists of four staves: two for the voice (treble clef) and two for the piano (bass clef). The second system also consists of four staves: two for the voice and two for the piano. The lyrics are written below the voice staves. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and rests. The score concludes with a double bar line.

SPIRIT OF DELIGHT.

Words by SHELLEY.

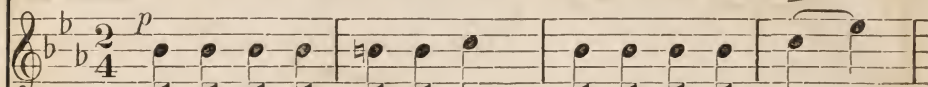
Composed by G. LODER.

1st Tenor.



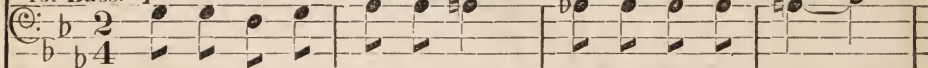
1. Rare-ly, rare-ly com-est thou, Spi-rit of de-light!

2d Tenor.



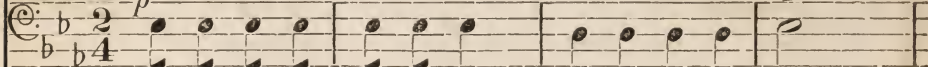
2. I love Love, though he has wings, And like light can flee,

1st Bass.

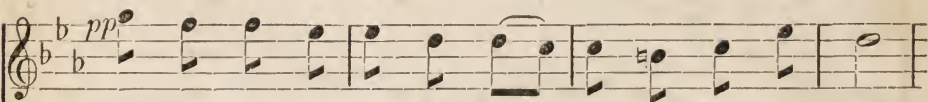


1. Rare-ly, rare-ly com-est thou, Spi-rit of de-light!

2d Bass.



2. I love Love, though he has wings, And like light can flee,



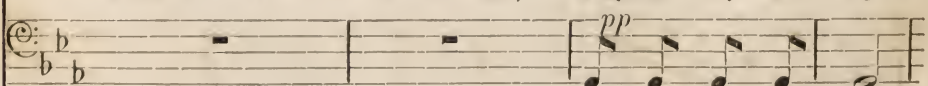
Where-fore hast thou left me now, Many a day and night,



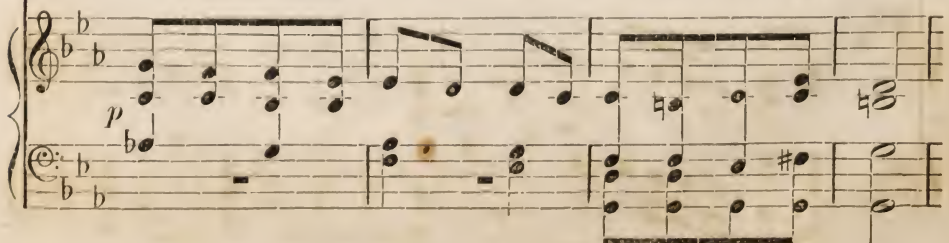
But a-bove all oth-er things, Spi-rit I love thee!



Where-fore hast thou left me now, Many a day and night,



Spi-rit I love thee!



Cres.

Many a wea-ry night and day! 'Tis since thou art fled a-way,

Cres.

Thou art love and life! Oh! come, Make once more my heart thy home,

Cres.

Many a wea-ry night and day! 'Tis since thou art fled a-way,

Cres.

Thou art love and life! Oh! come, Make once more my heart thy home,

Cres.

f Many a wea-ry night and day, *p* 'Tis since thou art fled a-way.

f Thou art love and life! *p* Oh! come, Make once more my heart thy home.

f Many a wea-ry night and day, *p* 'Tis since thou art fled a-way.

f Thou art love and life! *p* Oh! come, Make once more my heart thy home.

f

THE PRAISE OF THE WALTZ.

Arranged from STRAUSS by G. LODER.

ALLEGRETTO GRAZIOSO.

1st Tenor. *p*

Swift and light in ma - - zy dance, The whirl - ing

2d Tenor. *p*

Swift and light in ma - - zy dance, The whirl-ing

1st Bass. *p*

Swift and light in ma - - zy dance, The whirl-ing

2d Bass. *p*

Swift and light in ma - - zy dance, The walt-

p

walt - zers now ad - vance; The lan - guid eye - lids

walt-zers now ad - - vance; The lan-guid eye - lids

walt-zers now ad - - vance; The lan-guid eye - lids

zers ad - vance; The eye - - - lids

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: faint - ly fall In rapture at the hap-py call;.

faint - ly fall In rapture at the hap-py call;

faint-ly fall In rap-ture at the hap-py call;

faint-ly fall In rap-ture at the hap-py call;

fall In rap - - - ture at the call;

Second system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: Now in loud - - er, loud - er strain Let the.

f Now in loud - - er, loud - er strain Let the

f Now in loud-er, loud-er strain Let the

f Now in loud-er, loud-er strain Let the

f Now in loud - - er, loud - er strain Let

echo - - ing roof com - plain, Joy - ous at the

echo-ing roof com - - plain, Joy - ous at the

echo-ing roof com - - plain, Joy - ous at the

the roof com - plain, Joy - ous at the

well known sound, From the spring - ing floor re - bound.

well known sound, From the springing floor re - bound.

well known sound, From the springing floor re - bound.

well known sound, From the floor re - bound.

THE LIGHT OF LOVE.

Music by SEYFRIED.

CANTABILE.

1st Tenor.

2d Tenor.

1st Bass.

2d Bass.

Calm - ly and pale - - - ly The morn - ing breaks a -

Calm - ly and pale - - - ly The morn - ing breaks a -

Calm - ly and pale - - - ly The morn - ing breaks a -

Calm - ly and pale - - - ly The morn - ing breaks a -

bove, Soft - ly we hail thee, In lan - guage sweet of

bove, Soft - ly we hail thee, In lan - guage sweet of

bove, Soft - ly we hail thee, In lan - guage sweet of

bove, Soft - ly we hail thee, In lan - guage sweet of

N.B.—This Glee may be sung with good effect by two Sopranos instead of Tenors.

love. Like the morn ing light, my vows to thee

love. Like the morn-ing light, my vows to thee

love. Like the morn - ing light,

love. My vows to thee

The first system of the musical score for 'The Light of Love'. It consists of four vocal staves (two treble and two bass) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The lyrics are: 'love. Like the morn ing light, my vows to thee'.

Stead - fast still will prove; Thy smile will

Stead - fast still will prove, will prove; Thy smile will

my vows will prove; Thy smile will

true will prove, will prove; Thy smile will

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Stead - fast still will prove; Thy smile will', 'Stead - fast still will prove, will prove; Thy smile will', 'my vows will prove; Thy smile will', and 'true will prove, will prove; Thy smile will'.

be to me The ho - ly light, the ho - ly light

be to me The ho - ly light, the ho - ly light

be to me The ho - ly light, the ho - ly light

be to me The ho - - - ly light, the

The piano accompaniment for the first system is written for a grand piano, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The melody is primarily in the treble staff, with the bass staff providing harmonic support through chords and single notes.

pp of love. Ho - - - ly love!

pp of love. Ho - ly love.

pp of love. Ho - ly love.

pp light of love. Ho - ly love.

The piano accompaniment for the second system continues with the same instrumentation. It includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo) to indicate the volume of the accompaniment. The system concludes with a double bar line.

AS FADES THE MORN.

Portuguese Air.

ANDANTINO.

1st Tenor.

1. As fades the morn, 'mid dew - drops born, And yields to burn - ing

2d Tenor.

2. The on - ly balm This heart to calm, Re-mains, dear maid, with

1st Bass.

1. As fades the morn 'mid dew - drops born, And yields to burn - ing

2d Bass.

2. The on - ly balm This heart to calm, Re-mains, dear maid, with

noon, My heart thus dead, its fresh - ness fled, Be-

you, Whose pity - ing tear, with in - fluence dear, Would

noon, My heart thus dead, its fresh - ness fled, Be-

you, Whose pity - ing tear, with in - fluence dear, Would

neath loves with - 'ring pow'r de - clines as soon. The

sweet - ly fall like morn's re - fresh - ing dew. Then,

neath loves with - 'ring pow'r de - clines as soon. The

sweet - ly fall, like morn's re - fresh - ing dew. Then,

dew - y eve re - turn - ing, Shall cheer the flow'rs that

then my heart re - viv - ing, No long - er left to

dew - y eve re - turn - ing, Shall cheer the flow'rs that

then my heart re - viv - ing, No long - er left to

lan - guish; But, ah! what balm this heart shall calm? What
lan - guish; Re - leased from pain, would bloom a - gain, And

lan - guish; Re - leased from pain, would bloom a - gain,

lan - guish; But, ah! what balm this heart shall calm?

lan - guish; Re - leased from pain, would bloom a - gain,

dew of hope as - suage my an - - guish?
sweet - - - est joy suc - ceed to an - - guish.

And sweet - est joy suc - ceed to an - - guish.

What dew of hope as - suage my an - - guish?

And sweet - est joy suc - ceed to an - - guish.

THE GYPSY'S WARNING.

Words by ALFRED BISHOP, Esq.
ANDANTE.

Music by G. LODER.

1st Tenor. *p*

1. The dark clouds are scowl - ing, on the wild waste, The

2d Tenor. *p*

2. The pale light of sor - - row, o'er thee is shed, And

1st Bass. *p*

1. The dark clouds are scowl - ing, on the wild waste, The

2d Bass. *p*

2. The pale light of sor - - row, o'er thee is shed, And

Cres.

shrill wind is sound - - ing o'er the drear moor, The

Cres.

night's gloom - y man - - tle round thee is thrown, Fair

Cres.

shrill wind is sound - - ing o'er the drear moor, The

Cres.

night's gloom - y man - - tle round thee is thrown, Fair

thun - der is howl - ing, haste maid - en, haste, No
for - tune hath left thee, each joy hath fled, Quick,

shel - ter is near thee, From Win - ter's wild roar.
quick, wretch - ed wan - der - er, Back to thy home.

AH! WHY DOTH SADNESS?

Arranged by G. LODER.

1st Tenor. *p*

1. Ah! why doth sad - ness cloud my brow? Why deep e -

2d Tenor. *p*

2. The breath of sum - mer round me plays, Its balm - y

1st Bass. *p*

1. Ah! why doth sad - ness cloud my brow? Why deep e -

2d Bass. *p*

2. The breath of sum - mer round me plays, Its balm - y

pp

Cres.

mo - tion de - press my soul? E'en thought is mad - ness to me

Cres.

sweet - ness now laves my brow; But death's dark slum - ber with me

Cres.

mo - tion de - press my soul? E'en thought is mad - ness to me

Cres.

sweet - ness now laves my brow; But death's dark slum - ber with me

AH! WHY DOTH SADNESS?

now, Like rag - ing o - - cean its bil - lows

stays. The grave's dark weak - ness is on me

now, Like rag - ing o - - cean its bil - lows

stays. The grave's dark weak - ness is on me

roll. If but to leave thee my heart hath torn, My an-guish

now. But yet to leave thee, no chord had torn, If but thy

roll. If but to leave thee my heart hath torn, My an-guish

now. But yet to leave thee, no chord had torn, If but thy

now more deep must be; Thou didst de - ceive me when on that
 heart to me were free, Thou didst de - ceive me, when on that
 now more deep must be; Thou didst de - ceive me when on that
 heart to me were free, Thou didst de - ceive me, when on that

The first system of the musical score consists of four vocal staves (two treble and two bass clefs) and a piano accompaniment. The vocal parts are in a soprano and alto range, while the piano accompaniment is in the lower register. The lyrics are: "now more deep must be; Thou didst de - ceive me when on that heart to me were free, Thou didst de - ceive me, when on that". The music is in a key with one flat (B-flat) and a common time signature.

morn, Thou breathedst the vow to love but me.
 morn, Thou breathedst the vow to love but me.
 morn, Thou breathedst the vow to love but me.
 morn, Thou breathedst the vow to love but me.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "morn, Thou breathedst the vow to love but me.". The piano accompaniment features a steady, rhythmic pattern in the left hand and a more melodic line in the right hand. The vocal parts continue their melodic lines, with the lyrics "morn, Thou breathedst the vow to love but me." repeated across the four staves.

THE CHARMED SLEEPER.

Words by TENNYSON.
MODERATO GRAZIOSO.

Music by G. LODER.

1st Tenor. p

1. Year af - ter year un - to her feet, The while she slum - - ber -

2d Tenor. p

2. She sleeps, her breath-ings are not heard, In pa - lace cham - - bers

1st Bass. p

1. Year af - ter year un - to her feet, The while she

2d Bass. p

2. She sleeps, her breath-ings are not heard, In pa - lace

p

mf eth a - - lone, O - - ver the pur - ple cov - er - let, The maiden's jet - black hair hath

mf far a - part; The fragrant tresses are not stirr'd That lie up - on her charmed

mf slumbereth a - lone, O - ver the pur - ple cov - er - let, The maiden's jet - black hair hath

mf chambers far a - part, The fra - grant tresses are not stirr'd, That lie up - on her charmed

p

grown, On either side her tranced form, Forth streaming from a braid of pearl; The

grown, On either side her tranced form, Forth streaming from a braid of pearl; The heart, She sleeps, on either side up-swells the gold-fring'd pillow lightly prest, She

grown, On either side her tranced form, Forth streaming from a braid of pearl; The

heart, She sleeps, on either side up-swells the gold-fring'd pillow lightly prest, She

Cres. *pp*
slumbrous light is rich and warm, And moves not on the round-ed curl.

Cres. *pp*
sleeps nor dreams, but ever dwells A perfect form, in perfect rest.

Cres. *pp*
slumbrous light is rich and warm, And moves not on the round-ed curl.

Cres. *pp*
sleeps nor dreams, but ever dwells A perfect form, in perfect rest.

Cres. *pp*

NON NOBIS, DOMINE.

CANON.

Music by W. BIRD ; 1590.

Alto.

Non no - bis, Do - mi - ne! Non no - - - bis.

Tenor.

Non no - bis, Do - mi - - ne! Non no-

Bass.

Non no - bis, Do - mi-

Piano Accompaniment

Alto.

Sed no - mi - ne Tuo da glo - - - ri-

Tenor.

bis, Sed no - mi - ne Tuo da

Bass.

ne! Non no - - - - bis, Sed no - mi - ne

Piano Accompaniment

am! Sed no - mi - ne Tuo

glo - ri - am! Sed no - mi - ne Tuo

Tuo da glo - - ri - am! Sed

This system contains three vocal staves and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with 'am!' followed by a pause, then 'Sed no - mi - ne Tuo'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

glo - ri - am! Non no - bis, Do - mi - ne! Non

da glo - ri - am! Non no - bis, Do - mi -

no - mi - ne Tuo da glo - ri - am! Non

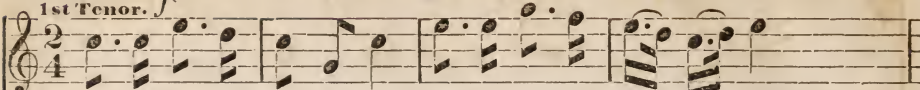
This system continues the vocal and piano parts. It features a repeat sign at the end of each staff, indicating a double bar line with repeat dots. The lyrics conclude with 'Non no - bis, Do - mi - ne! Non' and 'da glo - ri - am! Non'.

HAIL COLUMBIA!

National Air.

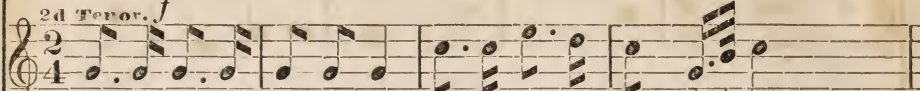
MAESTROSO.

1st Tenor. *f*



Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

2d Tenor. *f*



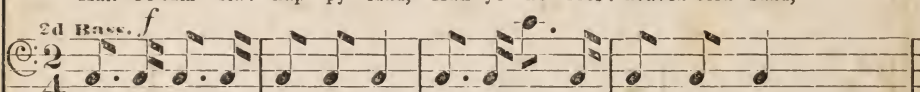
Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

1st Bass. *f*



Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

2d Bass. *f*



Hail Co-lum - bia! hap - py land, Hail ye he - roes! heaven born band,

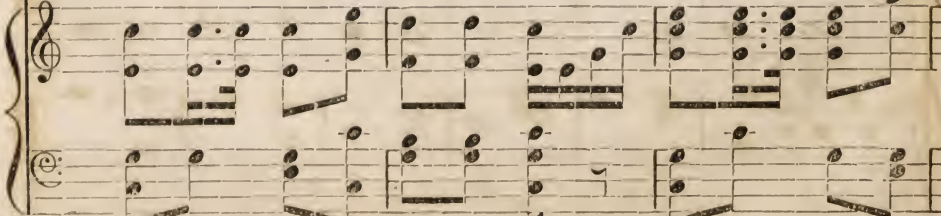


Who fought and bled in free - dom's cause, Who fought and bled in

Who fought and bled in free - dom's cause, Who fought and bled in

Who fought and bled in free - dom's cause, Who fought and bled in

Who fought and bled in free - dom's cause, Who fought and bled in



free - dom's cause, And when the strain of war was gone En-

free - dom's cause, And when the strain of war was gone En-

free - dom's cause, And when the strain of war was gone En-

free - dom's cause, And when the strain of war was gone En-

The first system of the musical score for 'Hail Columbia!' consists of four vocal staves and a grand piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano part is in the bottom two staves, with a grand staff (treble and bass clef). The lyrics are 'free - dom's cause, And when the strain of war was gone En-'. The music is in 2/4 time, with a key signature of one sharp (F#). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

joyed the peace your val - or won, Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

joyed the peace your val - or won. Let In - de - pen - dence

The second system of the musical score continues the melody. It also consists of four vocal staves and a grand piano accompaniment. The lyrics are 'joyed the peace your val - or won, Let In - de - pen - dence'. The music continues in 2/4 time with the same key signature. The piano accompaniment maintains its rhythmic pattern, with some variations in the left hand to support the vocal lines. The system concludes with a final chord in the piano part.

be our boast, Ev - - er mind - ful what it cost ;

be our boast, Ev - - er mind - ful what it cost ;

be our boast, Ev - - er mind - ful what it cost ;

be our boast, Ev - - er mind - ful what it cost ;

The first system of the musical score for 'Hail Columbia'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are 'be our boast, Ev - - er mind - ful what it cost ;'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with some chords and eighth notes.

Ev - er grate - ful for the prize ; Let its al - - tar

Ev - er grate - ful for the prize ; Let its al - - tar

Ev - er grate - ful for the prize ; Let its al - - tar

Ev - er grate - ful for the prize ; Let its al - - tar

The second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are 'Ev - er grate - ful for the prize ; Let its al - - tar'. The piano part continues with a similar melodic and harmonic structure, ending with a final chord.

ff Chorus.

reach the skies.

Firm, u - ni - ted let us be,

ff Chorus.

reach the skies.

Firm, u - ni - ted let us be,

ff Chorus.

reach the skies.

Firm, u - ni - ted let us be,

ff Chorus.

reach the skies.

Firm, u - ni - ted let us be,

ff

Rally - ing round our Lib - er - ty, As a band of

Rally - ing round our Lib - er - ty; As a band of

Rally - ing round our Lib - er - ty: As a band of

Rally - ing round our Lib - er - ty; As a band of

Broth - ers joined Peace and safe - ty we shall find.

Broth - ers joined Peace and safe - ty we shall find.

Broth - ers joined Peace and safe - ty we shall find.

Broth - ers joined Peace and safe - ty we shall find.

SECOND VERSE.

Immortal patriots ! rise once more ;
 Defend your rights, defend your shore :
 Let no rude foe, with impious hand,
 Invade the shrine where sacred lies,
 Of toil and blood the well-earned prize.
 While offering peace, sincere and just,
 In Heaven we place a manly trust,
 That truth and justice will prevail,
 And every scheme of bondage fail.
 Firm, united, &c.

THIRD VERSE.

Sound, sound the trump of fame,
 Let Washington's great name
 Ring through the world with loud applause,
 Let every clime to freedom dear
 Listen with a joyful ear.
 With equal skill, and god-like power,
 He governed in the fearful hour
 Of horrid war ; or guides, with ease,
 The happier times of honest peace.
 Firm, united, &c.



